ADDRESS TO STUDENTS.

Delivered by the President, Mr. LEONARD STOKES, at the General Meeting of the Royal Institute, Monday, 5th February 1912.

A YEAR ago I made a promise which I am breaking to-night. I remember it if you do not, so I am not going to plead forgetfulness, but only that I have been advised that my promise was an unwise one, which had better not have been made, and so had better not be kept. As I have failed therefore to produce for you an address to students, from a student, I will try to take myself back rather more than a quarter of a century to my own student days, and tell you, if I may, a few of my own experiences and mistakes: for though at the time I was not of an age when mistakes are generally made, or at any rate admitted, yet now I can see very well that I was not quite so infallible as I thought myself to be at the time. Take warning, therefore, and remember that it has been very truly said that even the youngest of us may make a mistake! Well, my first one was that I began my architectural life much too young, and without proper preparation, but as my health broke down time after time at school, and as I had a taste for building rabbit-hutches and drawing tracery-windows with a pair of compasses, a kind friend suggested that an architect's office was a nice easy place to be in—he was by way of being an architect himself and should have known better—and that as no examinations were necessary I could easily become an architect! So without more ado I was articled for three years. There may have been some excuse in my case, but from personal experience I can say that no young architect should begin his career without a thoroughly good all-round education. Whether, from an architectural point of view, he should go to one of the Universities or not, I am not prepared to say, but from a worldly aspect I feel sure he would be wise to do so.

But to return to my mistakes, the first thing my master, who was quite a good architect in his way, asked me was, whether I preferred Gothic or Classic architecture. Well, I thought of my rabbit-hutches and my tracery-windows and answered "Gothic"! The result was not what I expected, for I was set to cut my teeth on "the Orders," and as I could not use my instruments at all properly you may imagine what I made of them. Of course I should have been taught to draw, and a good many other things besides, before I ever tackled "the Orders" at all—as is now so well done in architectural schools—but as a matter of fact, after the first few months, I never looked at them again, at least not for many a long year.

My master was an old Architectural Association man, and a great believer in that body, so I was told I must join and look forward to holding some office in it as he had done. That was my first ambition. Well, the "Brown Book" was studied, and, as the subjects in the Advanced Class of Design seemed easier than those in the Elementary Class, I plunged into the Advanced Class without more ado, which, of course, was a great mistake, for whereas my first design was for a cricket pavilion—which taught me next to nothing—I might have been

put through my facings on "an Atrium to a Roman House" in the Elementary Class, for which I should have had to look up some authorities, and go into the subject properly and refer to my old friends, "the Orders." But not having had any proper schooling, I must needs try a short cut to architectural fame!

This, of course, was the greatest of all mistakes, for the older I get the more certain I am that a good grounding in things architectural is absolutely necessary: so, if you will be advised by me, you won't try any short cuts whatever, but go steadily on up the ladder, round by round, from the bottom to the top, and if on looking back you remember having on occasions taken two or three rounds at one time, go back at once, however near the top you may be, and go over them again, one at a time, before it is too late, for we cannot be too thorough in our studies if we want to be authorities in after life.

And if we want to be thorough we must cultivate our observation on all occasions. In my nursery days I well remember a little story we were very fond of, called *Eyes and No Eyes*. There was a good little boy—"Eyes"—who noticed everything, and his walks were full of interest, for he saw the cows milked, heard the birds sing, and smelt the flowers, whereas "No Eyes" came home having been impressed only by the hardness of the road and the length of his walk! Now life is full of "Eyes" and "No Eyes"—principally "No Eyes"—and the "Eyes" get on, and "No Eyes" do the reverse, particularly amongst architects, for what are we without observation? Is not our one way of learning how to produce desired effects to find out how others have done what we want to do, and to make quite sure how they did it? Do we not measure every inch of the admired object so that we may have it on paper, and by comparing the drawing with the original make ourselves able to judge work the other way round; *i.e.* by beginning with our paper work, knowing in our mind's eye what it will look like when produced in bricks and mortar? "Eyes" can do this; "No Eyes" can't.

Of course a sense of proportion is a very valuable gift, whether it can be taught or not I should not like to say; but observation will help us a great deal, and not only observation of the object itself, but also of its position, material, and surroundings, for it is obvious that a slender column which might look right in a screen would look quite wrong carrying a large building, so that we must use judgment with such rules as we have, and to get judgment I contend we must train our own eyes and not depend on other people's.

My three years of pupilage being over, I went by advice into a quantity surveyor's office for a year; and perhaps the only thing I ever learnt thoroughly in my life was how to "square dimensions"! for I spent "six months hard" at it. I also learnt how to tick abstracts and a few other accomplishments which have been of no use to me since, except that I now have a general idea of what there should be in a bill of quantities—only too often to find that it is not there! While in the surveyor's office I had a month's holiday, which I used largely in measuring up a fine old church, the drawings of which got me into the Architectural School at the Royal Academy as a probationer, but of course when I got into the schools I found that I knew much more than my masters—a fatal thing, but I was still very young! The teaching in those days, however, was a very perfunctory performance. Each student got—if he was lucky—a few minutes' criticism once a week from the visitor! While, in my case, what I wanted was solid hours of instruction! But I suppose it was my own fault for going to the wrong shop?

While in the schools, I made several vain attempts to win a big prize. The first time I think I might have had a chance, but for a much better and more elaborate design. This elaborate design not only lost me that prize but perhaps the next one also. For the second time I thought that elaboration evidently fetched the R.A.'s, so I would be elaborate, and I was! But Leighton, in giving out the prizes, said there was a want of "expressional fitness" about some of the designs—and there no doubt was! Elaboration had failed, so

next time "expressional fitness" was my one idea! But this did not come off either! The mistake I made after my first attempt was not going quietly on doing the best I could without any regard to my judges, or, at any rate, to my idea of them.

Take warning, therefore, and never—whatever you do—either play up—or down!—to your judges, even if they are the Council of the R.I.B.A. Do justice to yourself and yourself only, and never bother about anyone else—until you get a client; and then, unless you have luck, you may perhaps even wish you hadn't got him.

After I had finished my year's quantity surveying—*i.e.* about the time I got into the Academy Schools, I went for nearly a year as clerk of the works on a big building, and saw a certain amount of life and its wicked ways in the building line; and then about another year or so at office work, during which time I won my only prize—the Pugin—more by good luck than anything else, for there were two other men better than I was, but they were so equal that the judges could not make up their minds which was the best, so they gave it to me! Much to my surprise, for although I had sent in some good honest work I knew that either of the two other men was more likely to get it than I was, but I wanted to get my hand in, for perhaps the following year.

Another mistake I made was to avoid the examinations established by this Institute by joining as an Associate amongst the last batch who were elected without examination, instead of even then taking to my books and fitting myself in the only right way—for a youngster—to become a member of this Institute.

I have now described to you my student days proper, and will let you off the old platitude about being a student all my life. The only thing that I have omitted to mention is that for about three months in each of four years I travelled; twice in England and twice on the Continent, my only regret being that the bulk of my work was not more serious and not quite so sketchy, but in common with other students my eye was caught by bits of pretty detail, and, instead of worrying out the general scheme and construction of a fine piece of work, some dodgy little corner which made a pretty sketch was too often selected.

Now the lesson I want you to learn from all this is that I was too young, and not half equipped for anything, at the time I attempted it, and that I drifted into practice long before I should have done, and here I am in the Chair holding forth to you some ten or fifteen years too soon: not that ten or fifteen years can make any difference to me now, but properly spent at the beginning of my career they would have enabled me to address you this evening with much greater advantage and profit to yourselves as students.

CRITICISM OF DRAWINGS SUBMITTED FOR THE INSTITUTE PRIZES AND STUDENTSHIPS 1911–12.

By Gerald C. Horsley [*F.*], President of the Architectural Association.

Read before the Royal Institute of British Architects, Monday, 5th February 1911.

Mr. President, Ladies and Gentlemen,—

IT is fitting I should preface my remarks this evening with an expression of my thanks to the Royal Institute, and particularly to my fellow-members of Council, for the honour done me in appointing me to this position.

I am fully conscious of the responsibility attached to it, as well as of its surpassing interest, for a detailed consideration of the students' work of the past year brings the investigator into close touch with the architectural expression of the students of the day; and affords him an exceptional opportunity of judging its artistic value.

As in past days I have myself been a competing student, and retain a vivid recollection of the hopes and fears incident to that period of development and effort, I hope you will believe me when I say that my desire to-night in criticising these drawings is to combine justice with sympathy; and if I have to point out what appear to me to be mistakes it is with the sole purpose of helping the competitor in his future work.

On the whole, the number of students who have entered for the competitions this year is well up to the average. For the Essay Prize 12 competed; for the Soane Medallion 13; for the Tite Prize 11; for the Pugin Studentship 9; for the Measured Drawings Prize 5. On the other hand, the Owen Jones Studentship, the Arthur Cates Prize, and the Grissell Gold Medal have, strange to say, not attracted many competitors.

Time has not permitted me to read the essays which were submitted; but I am indebted to Mr. Reginald Blomfield, who took part this year in judging them, for some valuable remarks concerning them. I will read these remarks to you, as I am sure they will influence our younger writers on architectural subjects to cultivate a clear, simple, and direct style of writing. He says:—

"The essays sent in for the Institute Silver Medal were unequal. Some of them were irrelevant to the subject, but that sent in by 'Redundancy,' to which the prize is awarded, is an exhaustive and thoughtful essay on a difficult subject, and has well earned the prize.

"Certain serious literary faults appear in the majority of these essays, such as a tendency to rhetoric, which fails of its purpose; a habit of powdering the essay with quotations from every possible writer, poets, essayists, and others, many of them having little or no bearing on the points under consideration; flippancy and familiarity in style, occasional lapses of grammar, and, lastly, a mistaken conception of what either an essay or a book should be.

"Many of these essays are mere strings of classification; the subject is divided and subdivided till it runs out like a river, lost among the sands. No central idea emerges as a result of all the industry, and the writer appears to forget that an essay or a book should be an organic composition, with a beginning, middle, and end, and a backbone of some definite idea running through the whole.

"The object of these essays is not a display of literary fireworks, but the clear and logical presentation of the ideas and conclusions that result from the careful study of facts. The art of the writer should not obtrude itself; it is shown in the orderly marshalling of his forces, in the lucidity and precision of his statement, and in a certain suppressed emotion that gives the deeper harmonies of his music. A method of writing which shocks and jars is wrong. It is with writers as with artists, the best are those who make least parade of their technique."

I would recommend this excellent criticism to the consideration of all architectural students. I am persuaded that much of the ignorance of the laws of composition shown in some of these essays may be traced to the inadequate literary training which obtains in our secondary schools. I believe that the time must come when the many-sided character of an architect's education will necessitate a better understanding and co-operation between our architectural schools and the secondary schools of this country. In the meantime I would like this admirable criticism of the essays to be in the hands, not only of our students, but also of every schoolmaster in the land. Some of the mottoes displayed on the drawings bear out my contention. A motto should be in good taste, and at least grammatical. "Φερωκονκρετε" in Greek characters is senseless, and what can possibly be said of "Ego fecit" and "Fer dans blanc-mange"?

In turning to the exhibition of drawings, we find it consists, as usual, of two parts: (1) That which comprises exercises in design; and (2) studies in ancient architecture.

In forming some judgment of these two divisions, a careful observer will discover, I think, a certain weakness in the design section, and a certain strength in the other. The fact

that this year the Soane Medallion has not been awarded supports this view. The strength in the design section lies in the excellent work submitted by the winner of the Tite Prize. The way in which he has solved the problem presented for solution and the quality of his drawings should be particularly noticed. He has best fulfilled the purpose of this competition, which is to produce a fine design finely drawn. Later on I shall speak of his work in greater detail, but I wish first to criticise some of the work submitted in the competition for the Soane Medallion.

THE SOANE MEDALLION.

The Medallion is not awarded this year for the reason that no one of the designs shows a real grasp of the conditions governing the competition, or an entirely satisfactory solution of the problem. The Council have decided, in consequence, to bracket together the two designs under the mottoes " Circle City " and " Antæ " in Honourable Mention, and to divide the prize of £100 between the authors of them. With the decision of the Council I agree, for when an exhaustive study of the drawings has been made, it must be admitted that justice has been done in circumstances where the choice and decision were of considerable difficulty. The two successful designs represent two different views of the problem, and neither has wholly succeeded.

" Circle City " has apparently been over-influenced by the fact that the building is intended to stand in a park. The simple lines of his plan, with all the principal rooms on the ground floor, suggest too much an enlarged garden pavilion. This suggestion is fatal to the expression of dignity a civic building should possess. Moreover, it is questionable whether in actual building the conjunction of a rectangular and circular structure would look well. It is possible it would rob the completed building of balance and grace. Personally, I should also fear, in a circular building of this size, the creation of tiresome echoes. The arrangement also of the plan has prevented the provision of a suite of reception rooms in direct connection with the principal apartments. Although a large and handsome reception-room is shown on the first floor, it is too remote, and is only directly connected with a small gallery of the Guildhall. " Circle City's " chief strength lies first of all in the restraint which is shown in the design of his elevations—a restraint which is very welcome in these days of what is called " free classic "; and, secondly, in the way in which he has displayed his design; the drawings in pencil, with light washes of colour, are the best in the room.

The author of the set marked " Antæ " has treated the problem very differently. His plan is of the type of an *hôtel de ville*, which would be quite suitable to the centre of a large town; but, on the other hand, the elevations, notably the façade adorned with caryatides, which give an unusual touch of gaiety to the design, are very appropriate to the open position proposed. The weak spot in the scheme is that the central Guildhall is too small. It would not be possible to seat 1,200 people on the floor, the seats which are shown on the plan being far too near together from back to front. The small size of the hall has led to the entrance-hall being unnecessarily large; and it is doubtful whether the assembly-hall and reception-rooms on the first floors are of sufficient dignity or importance. By being only directly connected with the banqueting-hall and galleries of the Guildhall, they would be likely to be circumscribed in use. Generally speaking, the author is to be congratulated upon a design which is restrained, and dignified in character. The Greek *motif* adopted in the elevations has been carried out with discrimination. With the exception of the site plan, and some accessories in the perspective drawing, which would be better away, the draughtsmanship is decidedly good, especially in the case of the detail drawing.

" Vista " well deserves the Certificate of Honourable Mention which he has won. In my opinion his plan is the best in the competition. Had his elevations and sections displayed greater powers in design, this set would have surely earned for its author a more prominent

position. The chief excellence of the design lies in the plans; the grouping of the reception-rooms at the head of the principal staircase, between the banqueting-hall and the small hall, on the first floor, is particularly happy. Again, the Guildhall itself is admirably placed and excellently designed for its purpose. The author has evidently paid special attention to the many details in accommodation necessary for a building of this important character. He is especially successful in providing ample platform accommodation both in the large and small halls. This important matter has been generally rather overlooked in the other plans in the room, the grand organ and orchestra having frequently been obliged to be content with very inadequate space and accommodation. It is unfortunate that the drawings in this set are rather too black and too coarsely executed. Probably the author desired to make his work "tell," and used this method accordingly. I venture to consider that view to be a mistaken one. Drawings which are delicately and beautifully drawn are more attractive and more helpful in portraying a design.

"Sailing Ship" has a symmetrical, and, in many respects, a very well arranged plan, especially that of the first floor, where the banqueting and small halls are well placed with excellent separate entrances. The Guildhall suffers through not being better connected with the principal entrance. A feature of the scheme is its elliptical front and fine central tower. The latter would be a great success in actual building, but the curved front would not, in my opinion, be so successful. It is regrettable that the drawings, generally so good, should show signs of hurried workmanship.

"Fraternity" has a grandiose scheme on lines which, in the finished result, seem to be rather too large. This defect has led to a serious separation of the reception-rooms from the large halls of the building, and there is a certain monotony in the square form of the three principal rooms. The elevations are well drawn, but in design betray in some places a not very well applied eclecticism. For instance, in some parts *motifs* from places so far asunder as Greece, Rome, and modern France find themselves in juxtaposition with not very harmonious results.

"Dragon." The author of this design is to be congratulated on the bold attempt he has made to produce a monumental building, based upon Greek detail of the Ionic period. The Guildhall is placed in the centre of the block plan like a cella in a Greek temple, but the lines of the plan are too constrained within the temple-like area to permit the construction of spacious entrance-halls or well-lit corridors. The drawings, imaginative though they are, suffer from their peculiar technique; they are over-coloured and over-shadowed.

"ΟΥ ΤΟΠΟΣ." The plan is too small for the purpose, and the disposition of the rooms and the arrangement of the corridors show a need of further study in the special requirements of a plan of this kind. The elevations show a tendency to strive after a picturesque effect, which none but those who are quite sure of their ground should attempt.

"Experientia docet" is rather overweighted by the severity of the architecture in which he has chosen to express himself. Though he has a good symmetrical plan, it is too crowded with columns.

"Sign of the Black Fish," "Vitæ," and "Guild" have adopted an octagon form upon which to base their designs. This has led to trouble in the attempt to satisfactorily reconcile the claims of the many parts a Guildhall must possess.

THE TITE PRIZE.

Turning to the drawings submitted for the Tite Prize, mention has been already made of the excellent work provided by the winner, Mr. Louis de Soissons. The plan is admirable for the purpose—namely, the central courtyard of a Royal Exchange. It is thoroughly well thought out, stately, with ample and dignified entrances. The courtyard itself is as large

as possible, a first consideration in a Royal Exchange. The proportions of the building are exceedingly good, especially in the well-designed "order" of the interior. The drawings are beautifully executed, and gain technically by the careful showing of the jointing. Their good effect is rather marred by some signs of hurry in the detail drawings.

The design marked "The Circle" well deserves its Certificate of Honourable Mention. It is a well-drawn set, though rather over-tinted in too sombre and dark a grey; but the plan is beautifully drawn, and so also is the sheet of $\frac{1}{4}$-full-size details. The whole design is a thoroughly interesting study, and by its close following of Italian detail keeps strictly within the expressed intention of the competition.

"Gregalah" has adopted the rectangular form in his plan, but its general dispositions have caused him to produce too small a courtyard. If the plan thereby fails a little in dignity, the section shows an architectural scheme which would certainly be very effective. The proportions are good (except at the end of the building), and the design contains interesting suggestions for the use of colour in the decoration of the walls and ceilings. The drawings are generally good, but some strong black back lining in the $\frac{1}{2}$-inch-scale detail is to be deprecated.

"Dum Spiro Spero" has submitted an admirably executed set of pencil drawings, delicately washed in colour. The courtyard, which is generally finely designed, has sides of insufficient height, the small attic above the main order having a curiously stunted effect. Though the side entrances are too narrow, the plan generally is good, and the telephone-rooms are excellently placed.

The design under the motto "Centres" shows a spacious circular court, but a want of complete harmony between the upper and lower orders in the elevation would detract from its dignity and interest. The columns in the upper order, which are placed in couples, one behind the other, would have an unpleasant effect in perspective. The draughtsmanship is too coarse, and the drawings are too strongly coloured.

"Black Cat" has a workmanlike set of drawings, but, like others of these designs, the detail sheets are a little weak. Although he has a good rectangular form for his plan, too much space is given up to the shops and not enough to form spacious entrances.

"Hampton Palliolaers" has approached this competition in a wrong spirit. To graft a weak solution of Sir Christopher Wren's work at Hampton Court (as in the upper order of his building) upon a Renaissance Doric order on the ground floor is not a serious attempt at design, in the spirit of this competition, and must fail to produce a work of artistic merit and architectural character. Though the drawings generally are weak, they show signs that the author should be able to do better work than this, and some day I hope to see it.

The half-inch and $\frac{1}{4}$-full-size drawings in "Φερο-κονκρετε's" design is very good pencil work, but the design shows a lack of study in the all-important subject of proportion, and the arrangement of the roof would have a singularly crude and unfortunate effect.

The designs by "Ikki" and "Ego Fecit" show that their authors need study in the art of drawing, and of composition in the art of design.

"Ambitus" submits some well-drawn detail sheets in pure line, but his figure-drawing is weak, and the design has failed in its roof. To use the coffers of the roof for lighting purposes would have a very bad effect in actual work.

On leaving the consideration of these drawings for the Soane Medallion and the Tite Prize, permit me to congratulate the Royal Institute upon its recent decision to make a competition in design one of the compulsory features in its Final Examination. This competition will oblige the student in the future to study design systematically.

Every architect who has seen the good work done by young students in French ateliers in the *petits concours*, or sketch design competitions so frequently held there, will surely

hope such trials of strength may be more frequent among our own students. Even in the case of the youngest it is no bad thing to encourage him sometimes to "hitch his wagon to a star," or "dip his pencil in the hues of the rainbow."

THE GRISSELL GOLD MEDAL.

In the competition for the Grissell Gold Medal four competitors have entered. To "MCMXII." the prize has been awarded. Undoubtedly this design best fulfils the requirements of this competition. The construction is extremely well adapted to a temporary building, and the plan is quite good, though, personally, I should prefer a more dignified architectural treatment for the housing of an art exhibition.

"Fer dans Blanc-mange," by his choice of material—viz. ferro-concrete—has put himself out of court, as it can hardly be called one which is suitable for a temporary building. The plan is not very good, the galleries are too narrow, and the exterior of the building is lacking in dignity.

"Fleur de Lys." This design has the requisite temporary character, although the exterior brick walling is not so satisfactory as the construction shown in the winning design. The plan is better than the elevations, the latter being weak in architectural qualities. As a whole, the design is conceived on too modest a scale.

"P. O. M." Though the author has worked out his steelwork details with considerable thoroughness, he has failed to produce an architectural scheme.

THE MEASURED DRAWINGS SILVER MEDAL.

Turning to the second part of the exhibition, I shall speak first of the Measured Drawings Prize and Silver Medal. This is a very good competition. Five sets of drawings are submitted. After a careful study of them and a scrutiny of the measured work and sketches done on the spot, one feels that Mr. Maxwell has well earned the prize. His portfolio of measured studies is an admirable example of what such a collection should be. Taken together with his finished drawings, it shows that his study of this beautiful old house, Compton Winyates, has been thorough and exhaustive. In making his survey sympathetic and complete, he has realised more than any of the other competitors the special purpose of this prize—viz. to encourage a comprehensive and highly intelligent study of an ancient building of importance. The result is that he has produced a set of drawings in a manner worthy of the interesting example of English architecture he chose to study. I should, however, draw attention to the fact that the finished drawings consist of mounted tracings from drawings made on the spot.* I think such a practice is to be strongly deprecated, for the reason that tracing-paper, however well mounted, is a fragile material of little natural permanence. Measured drawings of this importance may pass into our national collections, such as that at South Kensington, and should be on sound English drawing paper.

The two competitors who have received Honourable Mention have both submitted sets of drawings of great merit. The technical excellence of their work is very good. "Arno" has particularly distinguished himself in his detail-drawing and in a perspective sketch. It would have been possible to commend these two sets more highly had the original surveys made on the spot in both cases shown better evidence of a closer investigation of the essential qualities of the buildings. The author of the drawings of the Palazzo Chiericati, Vicenza, has made, as has also "Sphinx," good efforts to obtain a place in the competition. Neither artist has yet attained that mastery of pencil and pen which counts for much in the winning

* I am glad to say Mr. Maxwell informs me that the paper is not tracing-paper, but a transparent tough paper of a permanent character called "English Bank." I am inclined, however, to favour the old-fashioned English hand-made drawing-paper as being the best for important drawings of this character.—G. C. H.

of this prize. We look for fine drawing, the line delicate and beautiful, firm and vigorous, expressive of the architectural qualities of the building. "Sphinx's" detail-drawing is well done, but he is unfortunate in his building, which, though admirable in its design as far as it goes, is limited in architectural interest.

THE PUGIN STUDENTSHIP.

The drawings submitted for this prize show a very high degree of merit. Mr. James Macgregor has won the first place by the excellent quality of his workmanship and full set of drawings. His perspective diagram of the interior of Sherborne Abbey is to be especially commended. Mr. Norman Mackellar shows an excellent study of Durham Cathedral; a model study for a Pugin Student, and a proper subject for competition for the Measured Drawings Prize.

Mr. W. J. P. Jones submits some excellent drawings, particularly of Stokesay Castle and some foreign subjects. In the choice of the latter he has strayed from the strict conditions of the competition. Mr. Anderson and Mr. Leathart have also been honourably mentioned; the former has good work from Lincoln and Southwell, and the latter very good representations of carved and coloured woodwork.

THE OWEN JONES STUDENTSHIP.

It is regrettable that a studentship of this importance and value should have attracted but two candidates. The competitors have spent too much time upon very elaborately worked figure painting and facsimile representation, although in doing this they show quite remarkable excellence. It should be remembered that the object of the competition is to test the competitor's acquaintance with the disposition of colour in such a way as to enhance architectural effect, and to beautify the building by colour and such ornament as may assist in this result. Correct drawing of the figure is important, but not so much the painter's skill in execution. The drawings of both competitors show much ability.

THE ARTHUR CATES PRIZE.

Mr. J. B. F. Cowper has deservedly succeeded in winning this excellent prize with a fine collection of sketches and measured drawings, chiefly of mediæval work. The competition generally is weak in its representation of studies in Classical and Renaissance architecture. One may hope that in the future the competitors for this prize will pay more attention to these periods. This is essentially a competition which should contain some of the best studies by our younger men; studies which, like those submitted for the Measured Drawings Prize, should furnish evidence of a sound scholarship, both intelligent and thorough.

VOTE OF THANKS.

SIR HENRY MIERS, D.Sc., F.R.S., Principal of London University, rising at the instance of the Hon. Secretary to propose a vote of thanks to the President and Mr. Horsley, said: Let me, in a very few words, fulfil the pleasant duty which has been imposed upon me. I say "a few words," because I am sure that to those who are accustomed to build in stone, and to lay the foundations of works which shall stand the test of ages and be admired by coming generations, the more evanescent words of speech are not things which commend themselves to them in the same way as the more solid monuments which it is their duty to build for posterity. But still, speech may sometimes have as permanent effect as a building, provided there underlies it what makes buildings impressive—namely, an idea. And though I have, in the course of my own career, lived among buildings which have sunk deep into one's mind and make one feel that Eton, Oxford, and Cambridge buildings have a potent and permanent effect upon those who live amongst them, I have heard there words which have had as lasting an effect, because inspired by an idea, which will live as long in the

memories of those who heard them as the buildings familiar to them and to their forefathers. I think the President has shown himself this evening—as I knew him to be before—an artist in words as well as in stone, and he may perhaps claim for his words, as for his other performances, *exegi monumentum ære perennius*; because, after all, what he has said to-night will, I take it, sink into the hearts of those who heard it, and will have as lasting an effect upon them as anything they can see, even in the admirable designs upon these walls. I am glad he has called attention in his Address to the need of education, an all-round general education, for architects; and I am glad for that reason that I have been asked to propose this vote of thanks to him for his Address, because we, in the University, take architecture very much to heart, and we hope that we are laying the foundations for a really strong school of architecture in London, inspired by University traditions, to be carried on in University ideals. And we hope to have, in maintaining a School of Architecture, the advice and assistance of this Institute. We look forward to your co-operation, and we hope that you will be able to help us to build up a really fine School of Architecture. It is my pleasurable duty, also, to associate with this vote of thanks to the President for his Address a vote of thanks to Mr. Horsley for the sympathetic, searching, and excellent criticisms which we have heard him deliver about the designs that hang upon these walls. As may have been seen from the newspapers lately—for I must refer to these matters affecting the University—we are looking forward to having, before any long-distant date, a dignified home for the University of London, which will bear comparison with the grand University buildings which grace other cities; and I hope there may be in this room some architects worthy of carrying out that idea of erecting in the centre of London a really fine, magnificent, and lasting home for the University of London. I take it that the designs upon these walls represent the efforts of rising architects who are to make themselves known to future generations; and I assume that the criticisms which Mr. Horsley has expressed will be extraordinarily helpful to them in their careers. The President has told us a story about "Eyes" and "No Eyes." In proposing this vote of thanks, I hope we shall be able to say "The Ayes have it," or, to misquote the same unknown author who has already been quoted this evening, *ego habet*.

Sir ALFRED KEOGH, Rector of the Imperial College of Science and Technology, seconding the vote of thanks, said: I feel that I can hardly add anything of use to the very eloquent words which have fallen from Sir Henry Miers. As the Head of a great Institution in London, having a very much wider scope than that over which I preside, it is natural he should allude to the efforts which are now being made to found a great Architectural School in London. It is also natural, I suppose, since you have chosen him and me to propose and second this vote of thanks, that I, too, should say something on the educational side. But let me remark that, although we in the Imperial College are in a very much narrower line, we have a touch, as I think all scientific schools have a touch, with architecture, which has been, if I may be permitted to say so in this room, somewhat neglected in the past. Of course, it is correct and right, and one rejoices to hear the President tell you, that demands will be made in the future for the raising of the general education of architectural students. And that, of course, is true; the necessity of it is recognised in all professions. But I know that a good number of the members of this Institute have recently considered the desirability of giving architects a sounder scientific education than they get at the present time. We know efforts have been made by this Institute to bring home to architects the necessity for an acquaintance with scientific work. It is desirable that architectural students should have a more intimate acquaintance with the materials which they use than they have the opportunity of possessing at present; and accordingly efforts have been made by us at the Imperial College to provide something in that direction, inadequate no doubt, but we hope in time that our efforts will meet with your approbation, and that we shall in time take some part in providing for the efficiency of your profession. Of course, it is natural that I should bring these things forward on an occasion of this description, and I hope that one of the reasons I was asked to second this vote of thanks to your President was that I might mention this to you. But, as I have already remarked, it is impossible for me to add anything to what Sir Henry Miers has said. The evening has been to us, though we have no connection with your profession, one of intense interest. Certainly, I listened with the greatest pleasure myself not only to the charming and honest statement of your President, but also to the admirable criticisms—for no doubt from the technical point of view they were admirable—and the charmingly delivered address which was given to us by Mr. Horsley as his report upon these drawings, and particularly upon the essays which have been sent in. I very warmly commend this vote of thanks to you, ladies and gentlemen, and I am sure, as Sir Henry Miers has said, it will receive your approbation.

The Hon. Secretary having put the vote to the meeting, it was carried by acclamation, and briefly responded to by the President, who said that he hoped what he had said in his Address would be treated by students without prejudice, and that it would not be brought up against him on some future occasion!

ARCHITECTURAL EDUCATION: A PLEA FOR BREADTH AND SANITY.

By H. P. G. Maule [*F.*], Head-Master of the Architectural Association School of Architecture.

Read before the Manchester Society of Architects, 24th January 1912.

I MUST confess to a feeling of great diffidence in addressing you on the subject of Architectural Education. In the first place, the subject is full of difficulty, for there is little or no settled conviction in England as to the lines we should follow, and, in the second place, you have your own University, with its Architectural School under the distinguished guidance of Professor Capper. You have, therefore, thought out your own scheme, and doubtless possess strong views as to the methods and principles to be followed in the education of the young architect of to-day, with perhaps special regard to Lancashire in particular. I will only ask you to believe that in writing this paper I have endeavoured to embody the convictions which have gradually forced themselves upon me during the past nine or ten years, years which have been largely occupied, not only with architectural education in its broader aspects, but with the actual and practical problems attached to controlling and teaching a great number of students in the Architectural Association School, superimposed upon the cares and difficulties of a somewhat general and scattered practice. Without, I hope, appearing egotistic, I think I may claim that the interaction of these three influences should prepare an atmosphere of common-sense and reality, should engender a real desire to see established a system or principle of architectural education which will lift the general plane of our architectural achievement to a far higher level, and, at the same time, produce men who will be fitted to carry on their great vocation with the equally necessary mental and moral equipment of common-sense and integrity, worthy of a great business nation.

I desire, therefore, to take my stand on the broader basis of the general architectural education of the English architect, not with reference to any particular city, university, or school, not to the superperfect equipment of the giant few, but for the solid, sound, sane, and sober training of the many.

I assume that, as in all educations, the first step is to establish a basis of general training, for we must ensure that all who in the future profess and call themselves architects should have had at least a definite and comprehensive training in the broader aspects of architectural history, of materials, construction, and design; to say nothing of the business aspects of practice.

Even in a small country such as ours, conditions vary greatly, and, while too much district specialisation is to be regretted, it would be both unwise and impolitic to lay down hard and rigid rules, or a universal system; yet at the same time we must not forget that general training must precede specialisation, and that the bare outline enumerated above is the minimum, and that there remains vastly more than this if we are to rise to the vast conceptions and great ideals that a modern civilisation must require from us.

It is a truism to say that the more we advance in civilisation the more complex does that civilisation become, and, as a corollary, the more does everything tend towards specialisation, and the longer in time must be our apprenticeship.

Now the fundamental principle of modern specialisation is that it must be based upon a broad and solid foundation of the general and particular knowledge out of which the specialised form has developed. The highly trained medical specialist has first of all to complete his general medical and surgical education. In the Navy, the newer system is to train in general before differentiating between executive officer and engineer. In effect it may be said that specialisation proceeds out of the general, and that all specialised branches require an extended period of time in training for their acquisition.

It is an educational truism that to specialise too soon is the curse of secondary education.

Hence follows the need to distinguish clearly between what is general and what is special, and to realise that all who desire to equip themselves fully as modern architects must be prepared to devote a longer initial period to that end.

THE PSYCHOLOGY OF EDUCATION, OR MIND TRAINING.

In England, until comparatively speaking a very few years ago, the training of the architect was accomplished almost entirely by apprenticeship or pupilage; and, so long as life is comparatively simple, this system has many advantages. But, with the growing complexity of all forms of modern development, the difficulty of acquiring a general training in any one profession has enormously increased, and the educational conscience has at last awakened, and is now actively engaged in standardising and perfecting all forms of professional and æsthetic training.

Unfortunately, for various reasons, there has not

always been sufficient regard paid to what is now termed the Psychology of Education, by which I mean the induction, by training, of certain habits and qualities, apart from the particular objective; in our case, the study of architecture.

To illustrate my meaning I would like to quote that famous passage in Huxley's Essay on "A Liberal Education," written so long ago as 1868, and yet still, I fear, far from realisation, in most of our so-called educational establishments:—

> That man I think has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that as a mechanism it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order—ready, like a steam engine, to be turned to any kind of work and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with the knowledge of the great and fundamental truths of nature, and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; one who has learnt to love all beauty, whether of nature or of art, to hate all vileness, and to respect others as himself.
>
> Such an one and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with nature. He will make the best of her, as she of him. They will get on together rarely; she as his ever-beneficent mother; he as her mouthpiece, her conscious self, her minister and interpreter.

This passage, as striking for its comprehensive thought as for the beauty of its English, applies with equal force to training that is no longer secondary; indeed, I am not sure that its observance is not of greater importance now, from the fact that the public and secondary schools fail as a rule to produce men "in harmony with nature," but rather men whose knowledge is largely the surface knowledge of books and facts, and not the knowledge derived from observation, deduction, and trained natural resource.

Now, when you remove the student from the practical training of apprenticeship, and bring him up under the forced draught of the school, you may achieve the result of giving him general and special knowledge, in an artificial and tabloid form, at the expense of that training of mind, in initiative and self-reliance, in observation and deduction, which is in reality more than half the battle in life.

The training, therefore, is ultimately doomed to failure, unless you inculcate a system of natural development in initiative and self-reliance, whereby the artificial atmosphere of the school is brought into relation with realities, and therefore brings the student into harmony with those facts of actual existence which he will be ultimately called upon to meet.

In the medical profession, for instance, the young student, after passing through the college attached to his hospital, and joining the hospital itself, actually comes in contact with life in its crudest forms, and thus his training is saved from the reproach of being too theoretical or divorced from the problems he will afterwards encounter in life.

One sometimes finds wisdom in unexpected places, and it may surprise some of my audience to hear that, in my opinion at least, the training of the army soldier is at the present moment on the soundest educational basis, and that this principle of educational psychology is recognised at its full value.

In *Infantry Training*, part 5, "Training in Field Operations," it is laid down in the general instructions that:—

> In order to develop and encourage initiative, a commander must leave to his subordinates in peace training the solution of the problems which they will have to decide for themselves in war. . . . Mistakes or errors in judgment in the field should be noted by the director or commander, but, as a rule, the operation should be allowed to take its course without interruption. At the end of the operation any mistakes made should be pointed out and fully discussed. By this means errors may be eliminated *without checking self-reliance*, and at the same time initiative and capacity for correct decision will be developed. Censure and fault-finding must be avoided, and allowances must be made for legitimate differences of opinion based on reasonable arguments. It is particularly necessary to deal gently with *misplaced initiative*, and it should be sufficient to explain how it would have led to bad results.

I may observe that insistence is enforced on this aspect of training in every part of a modern British soldier's education.

If for "Training in Field Operations" you substitute the words "Training in Design Studies," I could not more accurately express my own views with regard to the general principle upon which I conceive the training in design should be developed: bearing always in mind that simultaneously a correct judgment and taste is being formed by which means alone can a real love of all beauty "whether of nature or of art" be developed.

One might mention here that, broadly speaking, the evolution of design "teaching" at the Ecole des Beaux-Arts in Paris has been to foster and encourage these very self-same qualities of initiative and self-reliance. I refer of course to the practice of working "en loge."

Now, it is a striking fact that there is at last a general feeling among educationalists that all is not well with our educational system; that it fails, and fails badly, in producing those qualities upon which Huxley was so insistent nearly half a century ago. A decade of teaching and of practical work with students of all grades and temperaments has convinced me that very often education, as we practise it, more often than not, sterilises instead of stimulates; and that any system which is formulated without due observance of the effect of teaching upon the taught is bound to fail in its objective. The English student is not an automaton, thirsting for knowledge, who can be regarded as a pawn in the game, but an individual, strangely susceptible to realities, easily discouraged and disheartened, unless his interest is

kept and his enthusiasm awakened. He is, moreover, badly equipped by his public school training for an intellectual appreciation of the scholarship and science of architectural training. He is not, as a rule, a quick or facile designer by nature, and if you attempt too much and overcrowd the curriculum, you may "teach" him, but you do not promote education.

Now, if we architects are really going to take the matter of our own education in hand, we must recognise this great question of psychology in teaching; we must *not* overburden the natural mind of youth with more than it can possibly (in all but exceptional cases) absorb; and we must be content to run the risk rather of doing too little than of confusing by attempting too much.

Unfortunately the authorities in architectural training have been in the past more concerned with the duties of a practising architect than with education as a science, a science the most intricate and many-sided of all sciences, in that its raw material is the tender and unformed mind of youth.

Moreover, these authorities, by their individual capacities and attainments, have proved themselves to the world to be men far above the general average, and therefore, perhaps for this very reason, inclined to legislate for others as for themselves.

From these causes there has been far too little attention paid to the psychology of architectural education; in fact, I sometimes doubt if some of the "authorities" realise that such a science exists. Yet there will continue to be mistrust of school and university teaching, among the vast body of practising and practical men, until we can show them that the school training is *not* devoid of those formative characteristics which promote the habits of observation and self-reliance, so inseparable from achievement in the matter-of-fact and work-a-day world of practice.

In addition to the neglect to appreciate this aspect of architectural education, there has been a tendency to confuse the issue of general and specialised education. In fact, the more highly specialised forms of architecture have been regarded as the goal of all, whereas a broad and general standard of achievement should be laid down as a basis of general education, and the specialised forms could then be built up upon that, as has been done in the case of medical education.

I refer more particularly to the very general, and yet I think erroneous, impression, that what is called monumental design should form part of the first four years' course.

Now, in all large bodies of students, such as it has been my fortune to control, there will be some who show, from the first, that they are specially distinguished, and that they possess, in marked degree, those qualities which make for great ultimate achievement.

The warp and woof of our educational system should be so fashioned in the loom of experience, that it will not confuse the mind of the average student, or hinder the progress of the more brilliant.

Is there any recognised training in the arts, sciences, or professions, in which the highest ultimate problems are given generally at an elementary stage? I think there can be only one answer to this; and that we would be wise to make the advanced study of monumental design dependent upon proved individual capacity, or treat it as a specialised form of advanced education, only to be attempted after a very thorough general course has been completed, and this only when the student's initial sketch study for the design can be fairly the result of his own imagination and knowledge. It does not follow, as is sometimes assumed, that because monumental problems are relegated to an advanced period the qualities which underlie the production of great architecture would be neglected. On the contrary, in any training worthy the name, those qualities and principles would be insisted upon from the very commencement, and almost all design problems, no matter on how simple or small a scale, would be given with a view to the ultimate and larger conception of monumental architecture. Nor does it follow that what may be termed "advanced design" would be, or is, excluded, but the average English student has certainly a great deal of ground to cover before he is really ready to tackle monumental problems without monumental confusion.

It is the distinction between what is general and what is special, and the amount of time that should generally be allotted to each, that I should like to see more generally understood and more clearly defined.

It may be said that I am setting up bogies for the pleasure of attempting to knock them down; but if you will only take the trouble to turn to the Report of the Board of Architectural Education, published in the current number of the Institute Kalendar, and therefore I suppose still to be taken as the deliberate purpose of that distinguished body, you will see that, while there is much that is excellent in the general clauses, the amount of ground which it suggests should be covered in four years is simply abnormal.

Not only do I say that it is a physical impossibility in four years to cover one half of the subjects there set forth, but that the mere setting forth of such a list and such a time shows the most complete miscalculation of the capacity of the material we are called upon to educate in mass.

The difficulties of architectural education are further complicated by the present somewhat chaotic state of architectural politics and the fact that the newer forms of education had to be more or less grafted upon an examination system fashioned to meet an entirely different set of circumstances.

I do not wish to belittle the many and great

difficulties our governing body has had and still has to contend with, but I believe some of those difficulties could be lessened by the evolution of a clear and definite idea, as to the real objective of architectural training as a whole, and the real capacities of the average man we have to educate.

REGISTRATION.

It is, I think, generally admitted that some form of registration is necessary and will arrive, and therefore the next twenty years or so is bound to be a period of consolidation and building up, before any such fundamental change in policy and practice can have its full effect. It is the more imperative therefore that we hasten slowly, and make sure of our general principles, before launching out into ambitious and ill-digested schemes which may only lead to waste of money, and further confusion of training.

In the first place, I think we ought to realise that we have got to work out our own educational salvation, on lines suited to our particular needs, our climate and our national characteristics. A nation with a great architectural past, such as ours, broken though the thread may be, ought to have no difficulty in so shaping its own architectural future that our building once more becomes real, vital architecture, fashioned by that fertile Mother, ever-present necessity, remembering that in an advanced civilisation necessity predicates far more than mere commercial utility.

As our time is limited, it will be well now to epitomise the main principles I would like to see recognised more generally, as the basis of our architectural training:

First, the compulsory insistence upon a general architectural training of not less than four years, two at least of which should be passed in an architectural school.

The recognition that such training is to be only general, and that it should include a definite educational purpose, in the promotion of initiative and self-reliance, together with habits of observation and deduction.

The broad lines upon which this training should run would be as above indicated.

A knowledge of the broader aspects of architectural history, of materials, construction, and design, accompanied by that training in taste which will implant the power to see and appreciate all that is beautiful in art and nature.

The standard required might possibly rank with the present Institute Intermediate papers, including design, but not the present standard of "passing" those papers.

Secondly, the formation of the machinery for more advanced and specialised studies, the first grade of which would at present approximate towards the standard indicated by the Institute Final papers, but be considerably higher than the present average standard of "Pass."

By setting a really high standard of general education for the Intermediate, those students who, by stress of circumstance, were unable to continue with a definite course, would, by reason of their continued office experience, and the attention paid to the psychological aspect in the earlier years, be able to continue their own studies, and thus reach the Final standard, without undue expense or delay.

The remaining advanced courses might carry with them certain extra distinctions, and would at present be post-final, and in the nature of specialisation. For instance, such subjects as Advanced Civic Design, Town Planning, and perhaps Colour Decoration, could well be treated as specialised forms, though no doubt dealt with broadly in the earlier years.

In relation to the formation of these courses it is, I think, possible that a good deal could be done to co-ordinate them with some of the various prizes and studentships offered by the Institute and other educational bodies. These could then be made to serve as a fulcrum or incentive to the continuation of the advanced studies, and would probably be the means of attracting a far greater number of students than is annually the case at present, particularly if the attainment of a certain standard in each subject carried with it a definite distinction, irrespective of actually winning the prize outright.

Thirdly follows the wider recognition of the fact that greater time for study must be given by all who desire to do more than acquire a minimum standard.

As it is inevitable that sooner or later the scale of fees and charges will have to be reorganised and increased, it would perhaps be feasible to augment particularly those which relate to specialised forms of architectural practice, thus offering a further direct incentive to those men who are prepared to spend a longer time on definite education.

The main principles are therefore, *First*, the recognition by architects of a science of mind training, the peculiar province of the practical educationalist, to be attained by method and system. *Secondly*, the recognition of a broad distinction between general and special education; for surely there is no greater fallacy than in specialising too soon, and in not recognising that while all may not attain the same ultimate heights, all must be given the basis from which those heights can be attacked.

Largeness of view, dignity of conception, of symmetry, balance, proportion, all great architectural principles, can be inculcated from the commencement; but, whatever else you do, you must not confuse, for as Bacon said "Truth comes out of error sooner than out of confusion," and if, by attempting too much, you merely confuse, not only do you not educate, but you destroy that very vital attribute of mind, clearness, and breadth

of mental vision, which it is your peculiar privilege to build up and develop.

These, then, are main principles broadly sketched, for time does not permit of detail, but if they are true, as I believe, and if they were generally accepted, I cannot but think they would make for solidity in the future, and allow us to go forward confidently to more advanced training, such as would attract the abler men, and tend to prevent that immature blooming into obscure practice and competition work, which is too often the result of youthful talent denied the opportunity of that higher and more specialised training which would strengthen and develop genuine capacity into the production of really great work.

If time permits I would now like to consider a little more closely the principles (for we must still work on broad lines), which I venture to think should be the basis of the more general and elementary education which precedes the more advanced and specialised.

ARCHITECTURE AND THE FUNCTIONS OF AN ARCHITECT.

Obviously, the whole question of architectural education hinges upon our correct interpretation of the true functions of an architect, and the fact that the education of the future will have to be, first for the benefit of the average many, and not for the exclusive benefit of the privileged few, as has been so largely the case in the past.

Would it not also be well to realise more generally that national architecture should not consist merely in the production of the greater buildings of our civilisation, but in each and every kind of structure to which the term building can be given, from the humble dwellings of the proletariat, to the municipal palace or great Government office.

Architecture has a far deeper significance than the mere gratification of the eye and senses, or as an emblem of power and wealth. It is largely a nation's sign manual of character. The refinement and subtlety of the Greek, the driving power of the Roman, and the mysticism of the mediævalist, are they not fitly expressed in their buildings?

Is not the present unrest and dissatisfaction of our peoples equally portrayed by the ugliness and unrest of much of our building? Are not our governing and commercial characteristics more faithfully discovered in our great engineering works, ships, and engines? Is not this because we have divorced architecture from reality in all but plan, and set up false gods and fashions of styles and periods, whilst engineers and shipbuilders have clung faithfully to reality and purpose.

Do we not, one and all, desire to see that which is now debased and ugly shut out, and the nation at large, as well as our noble selves, rise to a consciousness of the inherent nobility and power for good, which a great architecture should bestow upon the material and spiritual welfare of the modern State?

If we turn to the past for guidance, a study of the history of architectural development forces us to the conclusion, beyond dispute, that architecture is primarily a structural art: lavish on it the genius of a Phidias, or the brush of a Raphael, it remains beneath a structural entity.

Materials and methods may vary, from the simple column and lintel unit of the Classic Greek, through the brick reinforced arch and vault of the Roman and Byzantine, and the mediæval conception in stone of these same structural units, down to the latest inventions of ferro-concrete; but all show one supreme fact: that great buildings have been in all ages great organisms, as great in conception and structure as in architectural expression, that architecture is in fact a structural art decorated, and not a decorated art constructed. There is no scene-painting here, but living, pulsating, compelling structure, the daring inventions of great minds, tempered by tradition and building experience, and fired by lofty ambition to beautify all that pertains to the Mistress Art, and her hardly lesser satellites, sculpture and painting.

Have we then so far changed in our modern conditions, that architecture has ceased to be a structural art, but has become a pitiful matter of scene-painting in stone, with the engineer as stage carpenter?

I do not believe it for one moment. Give the present-day architect the right training, teach him the essential qualities of his art, train his mind and faculties to gauge the nobility and beauty of his calling, and he too will rise in time to the same heights of daring and imagination as the greatest of former generations.

Even if we ultimately adopt, for all great building, some form of co-operation between architect and engineer, as is so largely the case in America, we should recognise that structural engineering is only a specialised form of building, and therefore the architect who desires to specialise in, shall we say, architectural scene painting, should nevertheless be given, first, such a general training in structure as will fit him to meet the engineer upon common ground.

In any event, let us deliberately decide whether we will adopt one course or the other, after we have had that general education which I have endeavoured to point out is so necessary a foundation for all specialised forms.

What then do we mean by essential qualities in this general training? Briefly they may be summarised as follows:

1. The scientific study of materials and contruction in their more elementary form, with special reference to locality and climate.
2. The analytical study of past building methods

and architectural expressions, to which we give the generic name of "History." The deduction from this study of broad principles in design; the deduction, that is, of such principles as, for instance, symmetry and balance, the ever-recurrent effort of all great building epochs.

3. The application of the above—that is, the producing of architectural design from our scientific knowledge of materials and construction, co-ordinated with the principles deduced from past and present forms.

This comprehensive co-ordination in teaching design and construction (which are really inseparable in all the arts) should be the foundation, from the beginning, of all elementary training.

It is really quite incomprehensible how we have drifted into separating design from construction, in our approach to architectural study.

If it be once conceded that architecture is still a structural art, the key to a sound architectural education lies, to my mind, in the skill with which we combine and co-ordinate all the component parts. There is no reason why the study of materials, construction, and design should not be one indivisible operation.

Once you achieve this; once you bring the student into harmony with the central fact of architectural development, and augment his faculties for rapid initiative and imagination, you are free to go on and build up advanced design upon that structure, without burdening him over-much with the more mechanical and engineering problems.

4. The whole course being livened and quickened, by being founded upon a system of mind training, by which the student is stimulated and not sterilised; together with the creation of a standard of taste—that is, a knowledge and appreciation of all that is beautiful in Art and Nature; for this study of the humanities of Art should form part and parcel of the student's training from the very first.

To put it more plainly, what I mean is, if we bring up our students upon a principle of selective, shirtfront architecture, be that shirtfront never so glossy and suited to its particular make of linen, we shall never induce a general principle of architectural education in design, applicable to all forms and expressions of our industrial and national life.

I do not want to be misunderstood. It is more than probable that the world has passed that stage of human activity when any one form of architectural expression can be evolved, adapted to our many and varied activities in building: Domestic, Commercial, Municipal, and Imperial. Some form of deliberate eclecticism is almost certainly inevitable, but if we deliberately decide that Neo-Greek, or Neo-Turk, is the one form most suitable for monumental building, we can in our education specialise in that to our heart's content later on, but it should *not* form part of the elementary training, which I am sure, from a varied experience, cannot be thoroughly mastered by the average student in a shorter period than four years.

If this is a somewhat vague and shadowy summary, it is because I have already taxed your time and patience to the uttermost, and it would take, not one paper, but several, to deal adequately with each of the subjects thus briefly set forth.

May I say that, while I have attempted to treat only with broad principles, to promote discussion, it is not because I have no desire to come to closer grips with matters of detail? Possibly no subject is to me personally of greater interest than that of architectural education. It is because I feel that we are more likely to go astray on broad principles than in matters of detail, that I have attempted to put my own views before you in this form to-night.

I am painfully aware that much you might expect has been left unsaid; for instance, I have not touched upon the great question of architectural delineation, but I have done so purposely, because it is self-evident that the student must be taught to draw, though opinions may differ as to the length we should go, and the methods we should adopt.

In conclusion, gentlemen, I trust that in placing these views before you I have not appeared too dogmatic, and that the discussion which will follow may mark a further step in the progress of that which we all have at heart, the real appreciation of the many and great difficulties which lie before us, in placing the education of the younger generation upon such a basis that they may learn "to spin the gossamers as well as forge the anchors of the mind," in all that pertains to the Mistress Art.

ARCHITECTURAL COPYRIGHT.

The following Report of the Royal Institute Committee on Copyright was presented to the Council at their Meeting on Monday the 5th February, and unanimously adopted:—

REPORT OF THE ROYAL INSTITUTE COMMITTEE ON COPYRIGHT.

MEMBERS.

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Ian MacAlister, Sec. R.I.B.A.

To the President and Council, Royal Institute of British Architects—

Gentlemen,—

Copyright Act.

Your Committee beg to report that in accordance with the recommendation in Clause 6 of their interim Report of February 1911* adopted by you, they have carefully watched the Bill in its various stages through both Houses of Parliament; and they have now the satisfaction of informing you that it has received the Royal Assent and will come into operation on 1st July next.

The Act has amended and simplified in a very satisfactory way the principal clauses relating to Architecture in the draft Bill. The amendment to Section 2† proposed by the Royal Institute‡ is adopted, and the word "plan" which is inserted appears, with the context "sketch" and "study," to render the architect's position safe with regard to both preliminary and working drawings.

The amendment proposed to the definition of "Architectural work of Art" in Section 35§ was adopted by adding the word "model," the Attorney-General stating that in his opinion the words "drawing plan" were unnecessary as being covered by the definition of "artistic work" and the amended Clause 2 already referred to.

The vexatious and impracticable dual ownership of Copyright by the employer and the architect, which was proposed by the draft Bill, has been abolished; and the copyright in architectural work belongs to its designer, as desired by the Royal Institute.‖ The suggestion (arising out of the dual ownership) as to an amendment of the R.I.B.A. Schedule of Charges, which appears in Clause 4 of our Interim Report above referred to, may now not be necessary.

The photographing and drawing of buildings is (partially) protected by the addition of the words "which are not in the nature of architectural drawings or plans," this also being an amendment proposed by the Royal Institute. On the other hand, our very moderately worded

* Journal, 6th May 1911, p. 458.
† Sec. 1 of draft Bill.
‡ Journal, 6th May 1911, p. 460.
§ Sec. 36 of draft Bill.
‖ Journal, 6th May 1911, p. 461

amendment to Section 9,* by which discretion with regard to certain penalties was left to the Courts of Justice, was refused.

Registration, as *primâ facie* proof of Copyright, which was optional in the draft Bill,† is not required at all by the Act; and the amendment proposed by other representative bodies and supported by the Royal Institute of British Architects‡ became unnecessary.

We subjoin *in extenso* for your reference the text of the Clauses of the Act directly affecting architects, together with an extract from His Majesty's speech referring to the general aspect of the measure.

The effect of the Act may be broadly stated as follows :—

a. Architecture is formally recognised, under the definition of "artistic work," as entitled to the same protection as painting and sculpture.

b. The right to repeat or reproduce his work belongs to an architect as from the moment of its first production, whether in the form of a drawing, model, or building.

c. Although the copyright may have been sold by an architect, he remains free to use the sketches, plans, models or studies made by him for the purpose of the work, provided he does not repeat the main design.§

d. Measured drawings of his building may not be made or published without his permission.

e Copyright subsists for the life of the author and fifty years after his death—(Clause 16 deals fully with cases of joint-authorship).

f In the case of work done by an architect in the course of his employment under a contract of service (*e.g.* the official architect of a Corporation) the copyright belongs to his employer.

g. An architect whose copyright has been infringed is entitled to claim damages, but cannot obtain an injunction to restrain the erection, or an order for the demolition, of a building which has been already commenced.

Your Committee respectfully recommend—

1. That advantage be taken of the first opportunity offered for revision of the Act, to press, (*a*) for the amendment of Clause 9, on the lines indicated in the letter of the Royal Institute of British Architects to the Board of Trade of 16th November 1910; and (*b*) for further protection as regards the publication and sale of photographs of copyright work. It would be reasonable to require the approval or permission of the author in such a matter.
2. That the thanks of the Council be conveyed to Lord Plymouth and to Lord Redesdale (Hon. Fellows R.I.B.A.) for their support and defence of the interests of the profession during the debates on the Bill in the House of Lords.
3. That your Committee, having now fulfilled the terms of their reference, be discharged.

On behalf of the Committee on Copyright,

JOHN W. SIMPSON, *Chairman*.

* See. 7 of draft Bill.
† See. 17 of draft Bill.
‡ JOURNAL, 6th May 1911, p. 462.
§ See also Mr. Macgillivray's opinion, JOURNAL, 6th May 1911, p. 459.

EXTRACT FROM THE KING'S SPEECH OF 17TH DEC. 1911 PROROGUING PARLIAMENT.

An Act has been passed consolidating and amending the law relating to Copyright. This measure will enable Me to accede to the International Convention recently signed at Berlin; and when supplemented by corresponding legislation in My self-governing Dominions will, I trust, provide a comprehensive and equitable code of law regulating this important subject throughout My Empire.

CHAPTER 46.

An Act to amend and consolidate the Law relating to Copyright. A.D. 1911

[16th December 1911.]

BE it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—

PART I.

IMPERIAL COPYRIGHT.

Rights.

Copyright. 1.—(1) Subject to the provisions of this Act, copyright shall subsist throughout the parts of His Majesty's dominions to which this Act extends for the term hereinafter mentioned in every original literary dramatic musical and artistic work, if—

(*a*) in the case of a published work, the work was first published within such parts of His Majesty's dominions as aforesaid; and

(*b*) in the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions as aforesaid;

but in no other works, except so far as the protection conferred by this Act is extended by Orders in Council thereunder relating to self-governing dominions to which this Act does not extend and to foreign countries.

(2) For the purposes of this Act, "copyright" means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever.

(3) For the purposes of this Act, publication, in relation to any work, means the issue of copies of the work to the public, and does not include the performance in public of a dramatic or musical work, the delivery in public of a lecture, the exhibition in public of an artistic work, or the construction of an architectural work of art, but, for the purposes of this provision, the issue of photographs and engravings of works of sculpture and architectural works of art shall not be deemed to be publication of such works.

Infringement of copyright. 2.—(1) Copyright in a work shall be deemed to be infringed by any person who, without the consent of the owner of the copyright, does anything the sole right to do which is by this Act conferred on the owner of the copyright: Provided that the following acts shall not constitute an infringement of copyright:—

(i) Any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary:

(ii) Where the author of an artistic work is not the owner of the copyright therein, the use by the author of any mould, cast, sketch, plan, model, or study made by him for the purpose of the work, provided that he does not thereby repeat or imitate the main design of that work:

(iii) The making or publishing of paintings, drawings, engravings, or photographs of a work of sculpture or artistic craftsmanship, if permanently situate in a public place or building, or the making or publishing of paintings, drawings, engravings, or photographs (which are not in the nature of architectural drawings or plans) of any architectural work of art.

Term of copyright.

3. The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of fifty years after his death :

Provided that at any time after the expiration of twenty-five years, or in the case of a work in which copyright subsists at the passing of this Act thirty years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to, or for the benefit of, the owner of the copyright royalties in respect of all copies of the work sold by him calculated at the rate of 10 per cent. on the price at which he publishes the work ; and, for the purposes of this proviso, the Board of Trade may make regulations prescribing the mode in which notices are to be given, and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, including (if they think fit) regulations requiring payment in advance or otherwise securing the payment of royalties.

Ownership of copyright, &c.

5.—(1) Subject to the provisions of this Act, the author of a work shall be the first owner of the copyright therein :

Provided that—

(*b*) where the author was in the employment of some other person under a contract of service or apprenticeship and the work was made in the course of his employment by that person, the person by whom the author was employed shall, in the absence of any agreement to the contrary, be the first owner of the copyright.

(2) The owner of the copyright in any work may assign the right, either wholly or partially, and either generally or subject to limitations to the United Kingdom or any self-governing dominion or other part of His Majesty's dominions to which this Act extends, and either for the whole term of the copyright or for any part thereof, and may grant any interest in the right by licence, but no such assignment or grant shall be valid unless it is in writing signed by the owner of the right in respect of which the assignment or grant is made, or by his duly authorised agent :

Provided that, where the author of a work is the first owner of the copyright therein, no assignment of the copyright, and no grant of any interest therein, made by him (otherwise than by will) after the passing of this Act, shall be operative to vest in the assignee or grantee any rights with respect to the copyright in the work beyond the expiration of twenty-five years from the death of the author, and the reversionary interest in the copyright expectant on the termination of that period shall, on the death of the author, notwithstanding any agreement to the contrary, devolve on his legal personal representatives as part of his estate, and any agreement entered into by him as to the disposition of such reversionary interest shall be null and void, but nothing in this proviso shall be construed as applying to the assignment of the copyright in a collective work or a licence to publish a work or part of a work as part of a collective work.

(3) Where, under any partial assignment of copyright, the assignee becomes entitled to any right comprised in copyright, the assignee as respects the right so assigned, and the assignor as respects the rights not assigned, shall be treated for the purposes of this Act as the owner of the copyright, and the provisions of this Act shall have effect accordingly.

Civil Remedies.

Civil remedies for infringement of copyright.

6.—(1) Where copyright in any work has been infringed, the owner of the copyright shall, except as otherwise provided by this Act, be entitled to all such remedies by way of injunction or interdict, damages, accounts, and otherwise, as are or may be conferred by law for the infringement of a right.

(2) The costs of all parties in any proceedings in respect of the infringement of copyright shall be in the absolute discretion of the Court.

(3) In any action for infringement of copyright in any work, the work shall be presumed to be a work in which copyright subsists and the plaintiff shall be presumed to be the owner of the copyright, unless the defendant puts in issue the existence of the copyright, or, as the case may be, the title of the plaintiff, and where any such question is in issue, then—

(*a*) if a name purporting to be that of the author of the work is printed or otherwise indicated thereon in the usual manner, the person whose name is so printed or indicated shall, unless the contrary is proved, be presumed to be the author of the work ;

(*b*) if no name is so printed or indicated, or if the name so printed or indicated is not the author's true name or the name by which he is commonly known, and a name purporting to be that of the publisher or proprietor of the work is printed or otherwise indicated thereon in the usual manner, the person whose name is so printed or indicated shall, unless the contrary is proved, be presumed to be the owner of the copyright in the work for the purposes of proceedings in respect of the infringement of copyright therein.

Exemption of innocent infringer from liability to pay damages, &c.

8. Where proceedings are taken in respect of the infringement of the copyright in any work and the defendant in his defence alleges that he was not aware of the existence of the copyright in the work, the plaintiff shall not be entitled to any remedy other than an injunction or interdict in respect of the infringement if the defendant proves that at the date of the infringement he was not aware and had no reasonable ground for suspecting that copyright subsisted in the work.

Restriction on remedies in the case of architecture.

9.—(1) Where the construction of a building or other structure which infringes or which, if completed, would infringe the copyright in some other work has been commenced, the owner of the copyright shall not be entitled to obtain an injunction or interdict to restrain the construction of such building or structure or to order its demolition.

(2) Such of the other provisions of this Act as provide that an infringing copy of a work shall be deemed to be the property of the owner of the copyright, or as impose summary penalties, shall not apply in any case to which this section applies.

Limitation of tions.

10. An action in respect of infringement of copyright shall not be commenced after the expiration of three years next after the infringement.

Special Provisions as to certain Works.

Works of joint authors.

16.—(1) In the case of a work of joint authorship, copyright shall subsist during the life of the author who first dies and for a term of fifty years after his death, or during the life of the author who dies last, whichever period is the longer, and references in this Act to the period after the expiration of any specified number of years from the death of the author shall be construed as references to the period after the expiration of the like number of years from the death of the author who dies first or after the death of the author who dies last, whichever period may be the shorter, and in the provisions of this Act with respect to the grant of compulsory licences a reference to the date of the death of the author who dies last shall be substituted for the reference to the date of the death of the author.

(2) Where, in the case of a work of joint authorship, some one or more of the joint authors do not satisfy the conditions conferring copyright laid down by this Act, the work shall be treated for the purposes of this Act as if the other author or authors had been the sole author or authors thereof:

Provided that the term of the copyright shall be the same as it would have been if all the authors had satisfied such conditions as aforesaid.

(3) For the purposes of this Act, "a work of joint authorship" means a work produced by the collaboration of two or more authors in which the contribution of one author is not distinct from the contribution of the other author or authors.

(4) Where a married woman and her husband are joint authors of a work the interest of such married woman therein shall be her separate property.

Works of foreign authors first published in parts of His Majesty's dominions to which Act extends.

23. If it appears to His Majesty that a foreign country does not give, or has not undertaken to give, adequate protection to the works of British authors, it shall be lawful for His Majesty by Order in Council to direct that such of the provisions of this Act as confer copyright on works first published within the parts of His Majesty's dominions to which this Act extends, shall not apply to works published after the date specified in the Order, the authors whereof are subjects or citizens of such foreign country, and are not resident in His Majesty's dominions, and thereupon those provisions shall not apply to such works.

Part III.

Supplemental Provisions.

Abrogation of common law rights.

31. No person shall be entitled to copyright or any similar right in any literary, dramatic, musical, or artistic work, whether published or unpublished, otherwise than under and in accordance with the provisions of this Act, or of any other statutory enactment for the time being in force, but nothing in this section shall be construed as abrogating any right or jurisdiction to restrain a breach of trust or confidence.

Interpretation.

35. "Artistic work" includes works of painting, drawing, sculpture and artistic craftsmanship, and architectural works of art and engravings and photographs;

"Architectural work of art" means any building or structure having an artistic character or design, in respect of such character or design, or any model for such building or structure, provided that the protection afforded by this Act shall be confined to the artistic character and design, and shall not extend to processes or methods of construction;

"Infringing," when applied to a copy of a work in which copyright subsists, means any copy, including any colourable imitation, made, or imported in contravention of the provisions of this Act.

(4) Where, in the case of an unpublished work, the making of a work has extended over a considerable period, the conditions of this Act conferring copyright shall be deemed to have been complied with, if the author was, during any substantial part of that period, a British subject or a resident within the parts of His Majesty's dominions to which this Act extends.

(5) For the purposes of the provisions of this Act as to residence, an author of a work shall be deemed to be a resident in the parts of His Majesty's dominions to which this Act extends if he is domiciled within any such part.

NOTES ON RECENT COPYRIGHT CASES IN FRANCE. By JOHN W. SIMPSON [*F.*].

Plagiarism of an Elevation.

The "première Chambre du Tribunal," under the presidency of M. Gibou, has decided the extraordinary case of the architect M. Lenoir, who had discovered at Royan a copy of his Casino at Gourmalon; and whose grievance had been pleaded by his counsel Me. Maurice Tassin, in his address already reported ("Journal," 18.6.11). The finding of the Court is that the architect's work is entitled by its personal and original character to protection under the law of 11th March 1902 and that the elevation of the Amiot Private Hospital is only a servile copy thereof; but, the *mala fides* or culpability of the town of Royan not being established, it is dismissed from the case, leaving only the plagiarist M. Bureau. He is ordered to remove his name from the façade of the Amiot Private Hospital, where it is to be replaced by the words "built from the design of M. Lenoir"; and to destroy all post-cards, advertisements, or reproductions on which he is mentioned as author of the Royan building. Further, the Tribunal forbids any future reproductions without the name of M. Lenoir, while fining M. Bureau 500 fr. (£20) only, as damages; explaining this moderate fine in the following curious clause of the judgment:—

"Whereas the amount of damage suffered by an architect in a case of copying or forgery is very difficult to prove for although when an author painter sculptor or engraver is concerned the material damage caused either to the artist or to the purchaser of his rights is equal to the profit resulting from each object reproduced it cannot be the same in the case of an architect who not only sells to his client his plans and designs but *deprives himself* besides of the right to build a second house *similar to the first* for a third person without the consent of the owner unless otherwise agreed. Thus the architect suffers only moral damage as a result of the work which he has created being wrongly attributed to a plagiarist."

Note.—The italics are those of the reporter; and it is certainly difficult to follow the reasoning of the Court. If the architect had parted with his copyright, it would not be he, but the owner of the building, who was aggrieved by the piracy. If he had not parted with it, he had certainly not deprived himself of the right referred to. The result of the judgment is, however, of interest in its full recognition of an architect's artistic reputation.

Millet's "Angelus."

A Paris tradesman who had reproduced Millet's *Angelus*, "with modifications,"* in post-card form, sued another tradesman for 20,000 fr. (£800) damages for having, as he asserted, pirated his work.

In the course of the action, Me. Clars, representing M. Charles Millet, a son of the painter of the *Angelus*, intervened; claiming on his behalf the right to prevent the *Angelus* being travestied and an Order of the Court prohibiting both tradesmen from publishing their reproductions.

Me. Vannois having addressed the Court, a remarkable judgment was delivered from which the following passages are taken:—

"Whereas it is to the best interests of the community at large that every work should be protected and preserved in the form devised by the author and so handed down to posterity untampered with by meddlesome people actuated either by passing fashion or by desire of gain.

"And Whereas the reproduction made by the plaintiff entirely misrepresents the main idea of the painter

"And Whereas the defendant has for his part outdone the perversions introduced by the plaintiff in his reproduction. He indeed places a cap on the head of the peasant praying a neckerchief round the neck of the woman with bended head exaggerates the sharpness of minor portions of the picture and throws the glaring light of a hot May sun over the whole. . . .

"Whereas the plaintiff and the defendant have thus brought discredit upon the artistic reputation of the author of the *Angelus*. . . ."

The two tradesmen were consequently ordered to pay the costs of the action and forbidden "to make, sell, or place on sale mutilated copies of the work known as the *Angelus* by Millet under a penalty of 20 francs for each infringement."

* Probably with a view to evading copyright restrictions.

REVIEWS.

THE BAROQUE PERIOD IN ITALY.

Baroque Architecture and Sculpture in Italy. By Corrado Ricci, Director-General of Fine Arts and Antiquities of Italy. 4o. *Lond.* 1912. *Price* 25*s. net.* [*William Heinemann.*]

This is one of those admirably produced and invariably useful picture-books which constitute so large a part of the literature of the Fine Arts, and which modern methods of reproduction are rendering more perfect every year. For, after all, the number of those whose interest in art goes beyond a lazy glancing through of beautiful pages, or again of those who feverishly hurry over the leaves in search of what is euphemistically called "inspiration," is legion compared with the little band who go further and seek the reason in all these things. And it is on the whole a matter for congratulation among students of this Baroque period that after having shivered outside the orthodox circles for some years past they are now tolerated among the *virtuosi* and may even look for better things. For here we have a book which is aimed, one may assume, not at that struggling and poverty-stricken creature, the British architect, but rather at the vast army of people who, as has been said, lazily turn over pages. Whether it will also appeal to the particular sub-genus of architect who can afford to go in for modern competitions remains to be seen. It is probable that its title will prevent him opening a volume which might otherwise give him hints and ideas galore for provincial town-halls or metropolitan cinematograph theatres. But, all things considered, one may venture to criticise this book from the point of view of the studious minority and write as an architect about architecture.

Professor Ricci is an acknowledged authority on matters connected with Italian art, and he shows the breadth of his range by undertaking a work on a subject which has for the most part been left severely alone, or where noticed has been considered an appropriate object for jeers and sarcasm. It is, moreover, to his credit that although he occupies the position of "Director-General of Fine Arts and Antiquities" in his native country—the country which provided all the rules for architectural pedants—he is not so far tangled in red-tape as to be above taking an interest in the less conventional periods of its architecture.

It may be replied that to collect a matter of three hundred photos from the stock of various well-known photographers in Rome and to add an editorial note is a task of no great magnitude and implies no sympathy with the subject.

Let us consider the photographs and then the introductory letterpress.

Many of the illustrations are as familiar as the names of the photographers beneath them. Here are the Salute at Venice and the Gesù at Rome, the Bernini fountains and the Frascati gardens.

A full third of the subjects are Roman, more if one includes the Alban Hills. Yet even among his Roman views are many unfamiliar to those who have studied this period, *e.g.* the Palazzo Toni or dei Pupazzi and the Church of SS. Domenico e Sisto—and Rome most certainly deserves a third of any work on Italian Baroque architecture.

Central and Northern Italy is generously represented; indeed, many would dispute the claim of some of the buildings described here as Baroque, the Palazzo del Gran Guardia Vecchia for instance at Verona, and some of the severe and beautiful *cortili* of palaces in Rome, Florence, and Genoa.

To the South, in spite of admitting its importance in his introduction, Professor Ricci devotes but little space, probably owing to the difficulty of collecting examples in Rome, as the writer has found. It seems disproportionate to state in the letterpress that typical cities which "impress us as Baroque cities" are "Naples, Genoa, Bologna, Lecce, and Palermo," and then to find that Palermo has but five illustrations, Lecce only one, and Naples none at all! For, thanks to Spanish influence and a freedom from post-Renaissance shackles, the South—Apulia and Sicily especially—developed a Baroque style of remarkable picturesqueness and charm.

Then, apart from topographical choice, there will be many who will criticise the author's selection of examples. There will be those who would prefer more façades and fewer interiors, or *vice versâ*; and lastly, there will be those who dispute with Professor Ricci the true meaning and import of that misunderstood and ridiculous word "Baroque."

Nobody really knows what it means, or how it came to mean what each man thinks it means and everybody else thinks it does not mean. The author is shaky and gives us a choice of half a dozen possible derivations from as many languages.

It would make too long a story here to explain exactly where Professor Ricci draws the line, but some examples mentioned above will show that he includes many buildings of classic severity. Perhaps it will best suit the case to say that, in his opinion, "Wonder was the sentiment most in harmony with Baroque art," and that he quotes in support of his claim "the Baroque poet *par excellence*, the Cavaliere Marino:"

> È del poeta il fin la maraviglia
> Chi non sa far stupir vada alla striglia.

Or in other words, the Professor and the Poet agree that the aim of Baroque Architecture is to make men marvel by its beauty, its daring, its richness, its size, or even its strangeness. One might add that this attempt to create wonder is nearly always conscious. So at the outset and throughout Baroque architecture we find ourselves quit of any possibility of "sermons in stone," lofty ideals in hideous gargoyles, soaring songs in lofty spires, and all those good and pretty things that

the non-architectural lecturer on architecture makes such play with at his afternoon gatherings. For Baroque architecture is always masculine, strong, original, heavy, sometimes tipsy, but never feeble or anæmic. It typifies the lusty spirit of a merry, proud, wealthy, confident, and careless age, pleased with itself and anxious to tell the world so. And there are no architects to-day who can afford to despise the long series of fine examples illustrated in these pages.

The reproductions are beyond criticism, and the photographs from which they are taken are of an unusually high standard. One could wish that a little more care had been taken to render the letterpress into accurate English, for sundry printers' errors invited the writer's attention to the last page, where he found that the printing had been done in Stuttgart, presumably in several languages for international consumption.

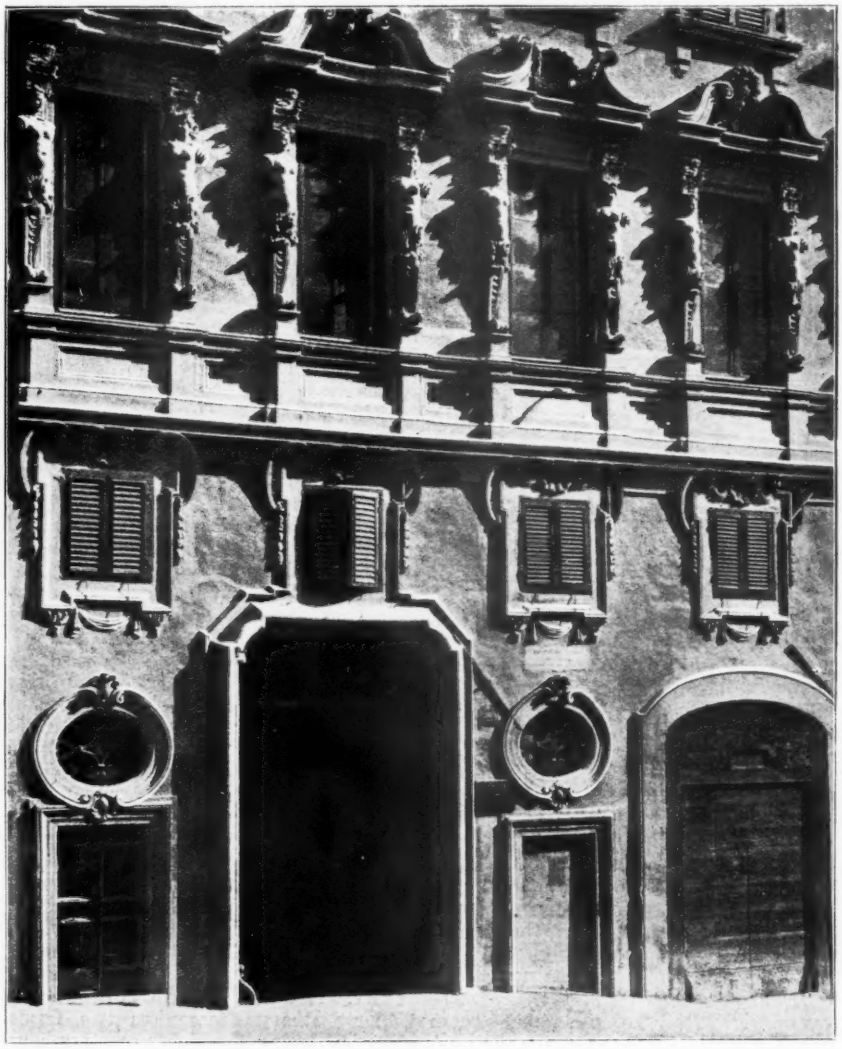
Perhaps the most interesting and typical para-

S. CARLO A' CATINARI, ROME, CAPPELLA DI S. CECILIA (c. 1685). BY ANTONIO GHERARDI.

graph for quotation from this introduction is the following:

It has been said that when one wanders through the ancient streets and squares of Siena, one's sense of fitness is outraged by the sight of pedestrians with umbrellas and overcoats, and that when, on the other hand, the Companies of the various Contrade sally forth equipped for the Pallio, or some religious confraternity passes along with faces muffled in cowls, a cross-bearer in front, one recognises the harmony that formerly existed between costumes and buildings, dwellings and inhabitants. The impression is perfectly sound. But why, then, when we look at a Baroque building, do we not admit similar effects, and reason with the same justice? Why do we not allow that the lack of unity may result from the difference of costume, and the changes that have come about in the style of decorations?

Let us take the magnificent theatre interiors built by the Bibbiena. Many critics consider them overloaded with consoles and balustrades, and tormented with curves. But if for the audiences of to-day (the men with bald or closely cropped hair in their tightly fitting gray or black coats, the women with their prim coiffures and discreetly rouged complexions), it were



PALAZZO TONI, ROME, CALLED THE PALAZZO DEI PUPAZZI (EIGHTEENTH CENTURY).

possible to substitute the resplendent public of the days when the Bibbiena designed these theatres, the damasks, jabots, laces, embroideries, ribbons, feathers and flowing wigs, and if we could illuminate these with thousands of candles inside and outside the boxes, would the architecture seem as heavy as it now does?

In the saloons of the Baroque palaces, the elaborately decorated stucco ceilings often seem about to crush us; but if we were to remove our miserable modern furniture, if we were to strip the walls of their cheap flowered papers, chromolithographs and little photographs, and replace them by the old imposing furniture, with its painting and gilding, the tapestries, candelabra, pictures and mirrors with frames in high relief, would not these ceilings seem to rise more lightly?

Would our Roman palaces seem to threaten to crush the anæmic crowd that hurries through our streets to-day, newspaper in hand, and our ill-kept carriages, drawn by horses which exhibit more bone than muscle, if these could be transformed into a multi-coloured throng in every variety of costume, circulating among the gorgeous coaches of princes, cardinals, and popes, adorned with joyous allegorical and mythological figures and gilded reliefs, lined with satin, driven by splendidly dressed coachmen, attended by magnificent lackeys, and drawn by great Saxony horses covered with rich draperies, pendants, and bows of ribbon, their heads crowned with nodding plumes of various colours?

Nor must the historian overlook the psychological relation between Baroque Art and the society which produced it, a society of conflicting faults and virtues, of heroism and debasement, of scientific initiative and of superstition, full, in a word, of contrasts and contradictions, of bombast and exaggeration, but sustained by the conviction that there was still much beauty to discover in the domain of art, much truth in that of science, much goodness in that of philosophy.

M. S. Briggs [*A.*].

OLD SLAV HOUSES.

Title.—Ethnographische Beiträge zur Germanisch-Slawischen Altertumskunde von K. Rhamm. Zweite Abteilung. Urzeitliche Bauernhöfe in Germanisch-Slawischem Waldgebiet. Zweiter Teil.

Sub-Title.—Germanische Altertümer aus der Slawisch-Finnischen Urheimat. Erstes Buch. Die Altslawische Wohnung von K. Rhamm. Mit 45 in den Text Eingedruckten Abbildungen. [*Braunschweig: Kommissions-Verlag von Friedrich Vieweg und Sohn.*] *Pp. x, 432, ii.*

Some time ago I had the honour to review a former book by Herr Rhamm in this Journal, and, in continuation of his study of the inter-relation of Slavs and Teutons, Herr Rhamm wrote this volume on the Old Slav dwelling.

According to the testimony of the new *Encyclopædia Britannica*, the Slavs are the most numerous and widespread race in Europe. There are now three principal divisions, viz.: the East Slavs (Russians), West Slavs (Poles, Bohemians, &c.), and South Slavs (Serbo-Croats &c.), but when they formed one people they were settled to the North-East of the Carpathians in the basins of the Vistula, the Pripet, and the Upper Dniester. Those of the West and South have come under the influence of other cultures, and the author decides that the Russian house is the most valuable evidence in his inquiry, as the Russian culture has been least affected by other cultural influences.

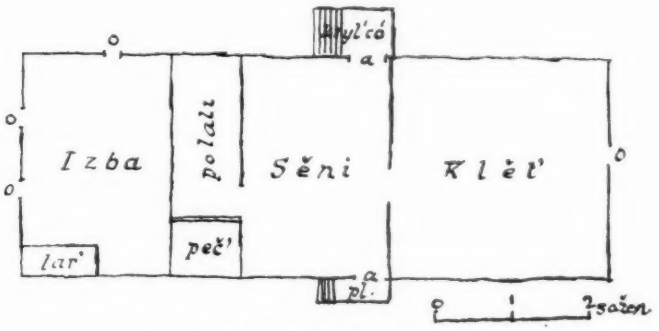
Although the Slavs are so numerous, there is practically no contemporary literature for use in the study of the early buildings, of which we have such an abundance in England, and in addition there are no old houses which are old in the sense in which we in England may use the word. But this is not so important in view of the extreme conservatism of the Russians: as an instance, the answer of the peasant farmer (*Bauer*) of White Russia to all suggestions of improvements is "Our fathers have been so accustomed."

The old Russian house in its early form consisted of a single room, with the door in the gable, and usually also a lightly built vestibule (*Vorhaus*) before it. The dwelling-house, which everywhere bore the name *izba* (originally *istuba*), possessed no hearth, but a closed stove (*Ofen*). The vestibule (*sěni*) possessed neither hearth nor oven, but was always cold, and appears to have always been closed on all sides, being in this essentially different from all gable-vestibules (*Giebel-Lauben*) on Germanic soil, which were always entirely or partly open. The *sěni* was used as a store, as a dining room in summer and a shippon in winter. Everywhere the old Slav house was without a hearth, and herein was its essential difference from the old German house.

The extension of such a house was made in the direction of its length. This extension was usually accomplished by the addition of a store building (*klět'*) for eatables and clothing, which is placed on the other side of the vestibule and united to it; it is, the author considers, accomplished by the joining of two separate buildings, the *izba* and the *klět'*, by the usually lighter-built *sěni*. In this manner originates a three-roomed house, consisting of two rooms united by a cold vestibule. Such houses are to be found to-day, not only among the poorer classes, but also as the regular building of the usual peasant farmers (*eigentliche Bauern*).

After a warning against the accepted notion that all simple buildings are atavistic arrears, Herr Rhamm proceeds with the steps (*Stufen*) in the development of the house. In some districts, the house consists of an *izba* only without a *sěni*, and formerly in Polesje, the marshy and remote district on both sides of the Pripet, the *izba* was on one side of the street (*Gasse*) and the *klět'* on the other. Now the *klět'* is part of the house.

Herr Rhamm recognises two forms of the Russian house, the higher or story-house (*Hochhaus* or *Stockhaus*) of the North, and the lower house (*Niederhaus*) of south-western Great Russia, Little Russia, and White Russia. The former is raised above the ground, with a sort of low ground-story, *podpolje*, below, while the latter is placed on the ground. Another distinction is that in the story-house the *pol*, the timber floor appears to



PLAN OF A RUSSIAN STORY-HOUSE (after Linoz).
a, doors ; *o* windows; *pec'*, stove: *pl*, plošťadka, landing and ladder (as Kryl'co).

shear the whole house through, as the author expresses it, while in the lower house the *pol* only cuts through a part of the house and forms a kind of stage. More than one hundred pages are given to the parts of the house, the stove, the *čulan*, the sleeping platform (*Schlafbühne*), &c. The construction of the Slav buildings is also dealt with fully, *e.g.* twenty pages are given to the thatch alone.

The second part of the book is concerned with the origin of the parts of the Slav house ; the author decides that it is derived from a Scandinavian source. It is somewhat usual with German writers to find that the culture of neighbouring nations is due to German influence (*Einfluss*). The Russian *izba* is the Old Scandinavian *stufa*, and the Old Scandinavian *bath-stufa* and *laugar-hus*, both bath chambers, give the Old Slav *banja* and *laznja*. The Russian *čulan*, a part of the *izba* partitioned off where the food is prepared, is derived from *kylan* (English kiln), meaning in Scandinavian a cooking house, perhaps with a sleeping-place. The Russian *pol* (the word is only Russian, but *polica* is general in Slav languages) is from Old Scandinavian *pallr*, the sitting platform (*Bühne*) on both sides of the *stufa*. The Old Slav *golbŭ*, now in Russian *golbec*, that is the enclosing partition (*schlankartiger Verschlag*) to the stove, is the Old Norse *golf*, the foremost division of the old *stufa*. The Russian *šelom* is the Swedish *hjelm*, both meaning a *Schutzdach*. The lar' (*see* diagram), a combined chest-bench (*Kastenbank*), may be compared with the "lair" of the South Yorkshire charcoal-burners' hut.

I regret to state that Herr Rhamm died at Innsbruck in November last : his life had been devoted to research, and he was able to give the whole of his time to the work, with more satisfactory results than is the case when the writer's principal interests lie elsewhere. It is a defect of most of the English books on architecture and building that they are written by amateurs, by which I mean that they are "written in the intervals of business" by men whose principal interests necessarily lie in the practice of their profession. C. F. INNOCENT [*A.*].

NOTE.—This review is adapted from a lecture given by the reviewer to the Sheffield Society of Architects and Surveyors at the University on 11th January 1912.

CORRESPONDENCE.

The R.I.B.A. and Architects' Registration.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In view of the feeling aroused by the recent treatment given to this question, the pertinent remarks contained in Mr. Collard's letter form a useful contribution to a somewhat delicate controversy. Perhaps I may be allowed to add one or two comments :

(*a*) According to the figures quoted at the meeting of 8th January by Mr. H. Shepherd [*A.*] there are, apparently, something like seven thousand practising architects in the United Kingdom. Assuming this to be so, has any serious attempt been made to ascertain their views on the registration question in order to show the strength (or otherwise) of the movement from a Parliamentary standpoint ?

(*b*) Does not the present oft-invoked "mandate" in favour of the Institute's Registration Scheme rest on the expressed opinion of 87 members voting at the meeting of 4th March 1907, at which certain resolutions on the subject were passed ? Is this considered to be adequate authority for legislation affecting the interests of a numerous and important profession ?

(*c*) Presuming the somewhat remote possibility of a majority of the architects of the United Kingdom really desiring legal status of the nature proposed—no general or widespread indication of which is yet apparent—and that the promotion of Architects' Registration must inevitably be sought, is it to be assumed that it cannot be arranged for on lines similar to those adopted by other professions ?

The Registration of Architects is, it should be remembered, not a purely Institute question at all, and in view of the sharp division of opinion which has always existed both as to its wisdom and practical possibilities, never could, with any justice, be made an excuse for tampering with the conditions, or status, of Institute membership.

Many of us have, I am sure, genuine sympathy with the Council in their honourable attempt to carry through the recently discussed—but unfortunate—policy initiated by their predecessors, and to which they found themselves, to some extent, committed. Such feelings, however, cannot be allowed to influence considered judgment on the merits of the questions concerned.

Mr. Collard humorously refers to the danger of the "demnition bow-wows"—some of us may feel inclined to indicate by a stronger expression than this the direction in which an apparently small section of its members seems desirous of dragging the Institute.—Faithfully yours,

FREDK. R. HIORNS [*A.*].

The Reiterated Warning.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—With regard to Mr. Crow's suggestion in the JOURNAL for 13th January, that the Institute could not engage in a better work than in forwarding the movement for the creation of a worthy imperial city, and his recognition of the fact that there must be a "connecting link in the legislative machine by means of which the services of the Advisory Council shall be automatically brought into action," it is interesting to know that in Cleveland, Ohio, which is a commercial city and has been termed the Sheffield of America, public-spirited men have brought about a harmony of action among the various complicated political agencies which seems almost ideal.

To quote from *The City*, by Frederick P. Howe, Ph.D.:—"Through the aid of *State legislation* a Board of Supervising Architects was appointed, endowed with a final veto upon the location, plans, and style of architecture of all the public buildings. The members of this commission were employed by the city at generous salaries and given absolute freedom in the working out of a ground plan for the arrangement and development of the scheme. The commission is also entrusted with the problem of improving the public square, the approaches to the sites of the public buildings, and the development of the lake front.

"The commission thus appointed was at work for more than two years, and has presented the results of its labours in a completed plan for the arrangement of the public buildings."

London is, of course, a more complicated problem, but still it is interesting to see that others are doing what we are still talking about.

Yours truly,

FLORENCE F. HOBSON [*Licentiate*].

9 CONDUIT STREET, LONDON, W., 10*th Feb.* 1912.

CHRONICLE.

The Prizes and Studentships, 1911-12.

The Annual Exhibition, held in the Institute Galleries, of the works submitted in competition for the Prizes and Studentships in the gift of the Royal Institute was open to the public from the 23rd January to the 5th February. The visitors' book showed nearly a thousand signatures, but as a very large number of members and others had the opportunity of seeing the drawings at the meetings of the 22nd January and 5th February, and at the "At Home" on the 24th January, the visitors' book does not, as in former years, represent the actual numbers of those who inspected the works. The number of competitors was sixty-one, as against sixty-four last year when there was the additional competition for the Saxon Snell Prize. The guests at the Council Dinner on the evening of the Presentation of Prizes included Sir Henry Miers, Principal of the University of London; Sir Alfred Keogh, K.C.B., Rector of the Royal College of Science and Technology; Professor Selwyn Image, Slade Professor of Fine Art, Oxford; Dr. A. C. Headlam, Principal of King's College, London; Dr. T. Gregory Foster, Provost of University College, London; and Professor E. A. Gardner, Yates Professor of Archæology, University College, London. At the General Meeting, past Presidents were represented in Sir Aston Webb, C.B., C.V.O., R.A., and Sir Ernest George, A.R.A. The bad weather was doubtless responsible for the small attendance of members recorded in the Minutes, but students and their friends were present in force.

Board of Trade System of Labour Exchanges.

An extensive system of Labour Exchanges has now been established by the Board of Trade throughout the United Kingdom. This system offers very wide possibilities of benefits to architects and builders requiring skilled or unskilled workpeople in trades or professional occupations, whether men, women, boys, or girls.

Its organisation is as follows:—The United Kingdom is divided into ten divisions, the officers in charge of which are assisted by Advisory Trade Committees composed of panels of equal numbers

of representatives of employers and workmen. The divisions again are sub-divided into the various exchange areas. The whole of these offices are in communication by telephone, and orders that cannot be filled in one division are circulated throughout any other division in which it is thought suitable applicants may be found.

Managers are instructed to make every endeavour to supply the most suitable workmen or professional assistance available. This can be done by reference to the registers, which contain the particulars of those men who have visited the Exchange within the week. No regard is paid to the fact that some applicants have been on these registers longer than others; industrial efficiency alone is considered when selections are made.

If necessary, the cost of the fare can be advanced to enable a workman to travel to a job in some other district than that in which he lives, on the understanding that the cost is repaid to the Board of Trade by weekly instalments.

Precisely the same facilities are afforded for women as for men.

The working of the Juvenile Departments requires special mention. In addition to the Advisory Trade Committees to which reference has been made, there are in many of the Exchanges Juvenile Advisory Committees composed of representative employers, representative workmen, and persons interested in the welfare of children. It is hoped that the experience of these Committees will materially assist the officials at the Exchange in the placing of juvenile applicants.

The members attend at the Exchange to consider the orders for juvenile workers, and to assist in selecting the most suitable applicants for the particular openings offered. A report concerning each child leaving school is received from the head teachers, and information is available as to the child's physique and as to any special aptitudes disclosed during or since its school career. The object is to ensure that, as far as possible, carefully chosen applicants only shall be submitted to employers, whose time in interviewing others obviously unsuitable will be saved. Architects and builders will realise the advantage of a system which makes it possible for them to select their office boys and junior draughtsmen from those boys only who have been found to have a particular aptitude for the work (*e.g.* are fond of drawing) instead of at haphazard. It is also hoped by friendly counsel and supervision to influence juveniles to see that they do not continually change their work and positions for no good reason. Employers can materially assist in this "after care" work by submitting periodical reports on the progress made by young workers.

A list of the Exchanges at present open throughout the United Kingdom can be obtained by application to the General Manager, Board of Trade Labour Exchanges, Queen Anne's Chambers, Westminster, S.W. No fees are charged.

Building Prospects in South Africa.

Reviewing the immediate past and discussing the possibilities of the future for architecture in South Africa, the *African Architect* considers that both may be contemplated with satisfaction by architects and builders, especially as regards Johannesburg. The following is quoted from the January number just to hand:—

The figures published monthly by the Town Council indicate a remarkably healthy state of affairs. For the first six months the building returns amounted to £750,000 in value, while for the five latter months of the year there was an increase of over £100,000, the returns showing £869,000. The Government have also been a considerable factor in upholding the status of the building trade, their contracts in Pretoria being on a vast scale, while their substantial schools are to be found dotted not only in every hamlet throughout the Province, but are frequently to be met with perched on some lonely kopje far from any human habitation, but serving the needs of adjoining farms. Since the inception of the Education Department, many millions have been spent on school buildings, and the gigantic staff of the Public Works Department have had their energies taxed to the utmost to cope with the work. It must be confessed that practically all building operations of any magnitude have been confined to the Transvaal, and for the moment the requirements of the coast ports appear to have been provided for in the matter of accommodation. That this is only temporary, however, is proved by the experience of past years, and even now East London has again begun to outgrow its present requirements, and, after a temporary lull, building is again becoming brisk at the Eastern Province port. Outside Johannesburg, the Reef townships have shown most activity, and Germiston and Krugersdorp have both become important centres and are steadily growing. Benoni, however, has made the most marked progress. Barely two years ago it was merely a hamlet; it now vies with many of the older established townships in the beauty and size of its buildings. Scattered along the Reef for a distance of fifty miles there is a population of over a quarter of a million, a greater number than is to be found in Johannesburg itself, and competent authorities estimate that this number will be almost doubled in the course of a few years. Factories of various kinds are being established daily, and from the report of the Inspector of Labour the number of factories established in Johannesburg itself approaches nearly four hundred and fifty. This alone is sufficient to condemn those who persistently decry the Rand and prophesy a *débâcle* at an early date. It must be admitted that most of the pessimists belong, as it were, to a former generation, and cannot bring themselves to realise the enormous change that has taken place during the last decade. In the early history of the Rand, the great factor in the prosperity of the town was the Stock Exchange. When the market boomed everything prospered, and *vice versa*. It was the index whereby the prosperity of the country at large was gauged, and when, eventually, it ceased to be a power in the land, all the old-timers confidently looked for a complete collapse. The day when the movements of the market ruled the destinies of the country have long since ceased, and in its place industries and manufactories have arisen which have placed South Africa in an infinitely

more secure position than it occupied before the war. In sympathy with the upward tendency of trade, architecture has kept well abreast of the times, and many of the buildings erected within the past two years would adorn any of the great European centres. Even such an authority as Mr. T. E. Collcutt, former President of the Royal Institute of British Architects, was astounded at the many able and brilliant designs which he was called upon to adjudicate upon in connection with the Transvaal University Buildings. There can be no question that year by year architecture is being lifted on to a higher plane; and, with the diffusion of wealth, the standard of taste and luxury has risen considerably. Though, as before remarked, the year 1911 can be termed satisfactory, high-water mark has been by no means reached, and there is every indication that the year in front of us holds out rich stores both to architects and craftsmen. With work disseminated over such a wide area, there is very little likelihood of the congestion witnessed in Johannesburg during 1903 and 1904. In those days there was not an architect to be found in any of the smaller towns and villages of the Union: every architect made either for the Rand or Pretoria, or the coast ports. All building in the villages was left entirely to the workmen, and their handiwork is to be found in the many inartistic and inconveniently planned homes in these hamlets.

The Consistency of Concrete.

A circular letter of inquiry on the subject of the Consistency of Concrete has been addressed to the members of the Concrete Institute, in which it was suggested that a specification as drafted would be of service, pending experiments and tests that ought to be made to determine the exact proportion of water to be used in concrete in order to obtain the best mixture. This specification, as now slightly modified by the Committee, is as follows:—

Consistency of Concrete.—For mass concrete the quantity of water added to the other constituents shall be sufficient to make a plastic mixture which, after thorough ramming, will quiver like a jelly.

For reinforced concrete the quantity of water added to the other constituents shall be such that the plastic mixture is capable of being rammed into all parts of the moulds and between the bars of the reinforcement.

Note.—In dry or hot weather the quantity of water shall be increased in order to allow for evaporation.

Fifty-eight replies* were received, and have been carefully considered by the Reinforced Concrete Practice Standing Committee of the Concrete Institute, who have come to the following conclusions:—

1. It is inadvisable to lay down any definite rule as to the percentage of water to be used in mixing concrete, owing to the varying conditions which obtain. The proposed specification is difficult to improve upon, and seems to meet with general agreement.

2. The strength of concrete apart from any reinforcement increases as the amount of water used in mixing is decreased, this being more particularly the case during the earlier stages of the maturing of the concrete. Eventually the wetter of two mixtures will approach more nearly to the drier in strength.

3. In reinforced concrete, particularly in such portions as may contain a large amount of reinforcing bars or the like placed closely together, it is essential that the concrete should be sufficiently wet to pass between the reinforcing bars, and to thoroughly surround every portion of the steel. This should be ensured even at the expense of having the concrete wetter than would otherwise be desirable.

Where the reinforcement is not very closely spaced it is unnecessary for the concrete to be so wet.

4. Other conditions being the same, the drier the concrete the more quickly will it set and mature. This is of importance when there is any danger of green concrete being attacked by frost.

5. The wetter the concrete the greater is the tendency to contract during the process of setting and maturing. Appreciable contraction may sometimes continue for a period of several years.

6. The Committee is divided as to the advisability of determining by some means of mechanical test the exact degree of "wetness" or consistency of concrete after mixing. If some scale of consistency were adopted, it would be possible to specify that concrete for any particular portion of the work should be of such and such a consistency, after mixing. This would not, of course, be at all the same as specifying that any particular amount of water should be used in mixing such concrete, owing to differences of atmospheric temperature, aggregate, etc.

The advocates of the institution of some such scale of consistency are of opinion that the Concrete Institute should carry out tests on the subject.

* A summary of these replies appears in the current issue of *Concrete and Constructional Engineering*.

The Crystal Palace and the National Folk Museum.

Colonel G. T. Plunkett, late Director of the Dublin Museum, in a letter to *The Times* a few days ago, writes in support of the proposal to establish at the Crystal Palace a National Folk Museum, illustrating the history, conditions of life, arts, and fashions of the inhabitants of the British Isles.* In such a museum relics of all periods since men first left traces of their existence in the land would be shown in historical sequence, and, as the ground at Sydenham affords space for the reproduction of dwellings of various periods, decorative arts, furniture, household objects, weapons, and dress would be shown as if actually for use.

Among other objects (Colonel Plunkett suggests) which could be reconstructed with sufficient accuracy are a lake dwelling, British fortified camp, Roman

* Full particulars of the proposals put forward for the formation of the Museum appeared in the JOURNAL for 13th January, p. 187.

British villa, Saxon thane's house, Norman stockaded castle, mediæval keep, baronial hall, Elizabethan house, and so on, to interiors in the styles of Inigo Jones, Adam, and other architects, and furniture of the great eighteenth-century makers; in their proper places would be shown on lay figures the dress of each period.

Nor need we end with even recent times; some commonplace things of to-day may by lapse of years become rarities eagerly sought by collectors of the future, so it would be right to arrange for the continuation and development of the series for an indefinite future.

Probably the Crystal Palace grounds would also afford space for another series consisting of small homesteads of various countries, each equipped and furnished in the same manner as above described for the National Folk Museum; in this should also be shown by each dwelling an account of the average income and expenditure of a family to enable the visitor to see clearly and compare with each other the conditions and standards of living in different countries. A similar exhibition of life in towns might also be arranged. Such exhibits should be useful to social reformers and to the general public, who generally know little of the ways of life in foreign countries.

The New Government Buildings, Winnipeg.

The President, Mr. Leonard Stokes, has been appointed by the Government of Manitoba to act as Assessor in the competition for the new Government Buildings in Winnipeg. It is expected that he will leave England about the middle of next month, and will be away for several weeks.

The Pierpont Morgan Collection.

The Board of Education announce that the gradual withdrawal by Mr. Pierpont Morgan of the collection exhibited by his kind permission on loan at the Victoria and Albert Museum began with the removal of the Enamels on Monday, 5th February. No definite arrangements for the withdrawal of any other part of the collection have as yet been made, but it is anticipated that the next portion to be removed will be the collection of silversmiths' work. A further announcement will be made in due course.

Obituary.

JOHN CODD, who died in London last October in his seventy-seventh year, was an Associate of the Institute for thirty-one years. Born at Lea, near Gainsborough, he early came to London and entered the office of the late John L. Pearson, R.A., with whom he spent the greater part of his professional career. In this capacity he worked on some of the most remarkable buildings of the Gothic revival, as well as on the restoration and preservation of many ancient cathedrals and churches. He accumulated a vast store of knowledge of Gothic art, not only in the course of his daily work, but during holidays and leisure times which he devoted largely to his favourite pursuit. The result of his studies was shown in contributions to public journals, notably in the *Lincoln Diocesan Magazine*, where he discussed problems relating to the Shrine of St. Hugh in Lincoln Minster, and more recently in this JOURNAL (Vol. XVIII. pp. 208, 381), where he criticised certain theories put forward as to the original form of St. Hugh's Choir. In addition to domestic buildings and works of restoration he was responsible for the design of St. Peter's Church, Bentley, near Doncaster, and, his last work, a beautiful little Chapel for the Community of St. Peter at Kilburn. He had a taste for literature, and published two volumes of verses. In his position of manager to Mr. Pearson he was brought into relationship with a large number of younger assistants and pupils now scattered in various parts of the globe. It was, perhaps, in this connection that he exercised his widest influence. His large store of knowledge was ever at the service of inquirers, and his modest and sympathetic demeanour made him easy of approach. Gladly would he learn, and gladly teach.—ARTHUR D. SHARP, *Licentiate*.

WILLIAM GLOVER, whose death occurred on the 18th January at the age of eighty-two, had been a Fellow of the Institute since 1899. Until his retirement to Windsor, his native town, in 1901, Mr. Glover had practised in Newcastle-on-Tyne. Among his chief works there were the buildings of the Royal Jubilee Exhibition of 1887, and an extensive range of premises, with offices, work and pattern shops, and stores, and an approach road from St. Peter's Station, at St. Peter's Works, for Messrs. R. and W. Hawthorn Leslie and Co. Mr. Glover was President of the Northern Architectural Association for the Sessions 1899-1901, and during that period served on the Institute Council as representative of the Association. He made many generous gifts to the Northern Association, including the Presidential Chair and Badge (see illustration, JOURNAL, 12th February 1898), and various sums, amounting to over £2,000, for the acquirement of the Association's premises in Higham Place, Newcastle-on-Tyne, and for the furtherance of their educational schemes. He gave £800 to the Newcastle Corporation as a fund for the purchase, for the Laing Art Gallery, of works of art by local artists. He also endowed two beds in the King Edward VII. Hospital at Windsor at a cost of £2,000. He was a generous subscriber to the Architects' Benevolent Society, contributing besides his annual subscriptions a sum of £300 to commemorate his association with the North of England and the Northern Association, delegating to the latter body the privilege of recommending applicants for relief from the counties of Northumberland and Durham. At the General Meeting of the Institute last Monday, on the motion of the Hon. Secretary, it was resolved that a message of sympathy and condolence be addressed on behalf of the Institute to his nearest relatives.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1911–12, held Monday, 5th February 1912, at 8 p.m.—Mr. Leonard Stokes, *President*, in the Chair; entered in the attendance-book the names of 17 Fellows (including 9 members of the Council), 14 Associates (including 1 member of the Council), 8 Licentiates, and numerous visitors—the Minutes of the Meeting held 22nd January 1912, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of William Glover, *Fellow*, Past President of the Northern Architectural Association and sometime Member of the Institute Council, and referred to his generous gifts and benefactions to the Northern Association and other institutions: whereupon, on the motion of the Hon. Secretary, the Meeting resolved that the regrets of the Institute for the loss it had sustained be entered on the Minutes of the Meeting, and that a message of sympathy and condolence on behalf of the Institute be conveyed to Mr. Glover's nearest relatives.

The decease was also announced of Francis William Humphreys, elected *Associate* 1880, *Fellow* 1892; and John Codd, *Associate*, elected 1880.

The following Members and Licentiates attending for the first time since their election were formally admitted by the President—viz. Charles Alfred Harding, *Associate*, and William Charles Manning and Herbert C. Ingram, *Licentiates*.

The President announced that the Council proposed to submit to His Majesty the King the name of Mr. Basil Champneys, B.A. Cantab., as a fit recipient of the Royal Gold Medal for 1912, in recognition of his executed works as an architect.

The President delivered an ADDRESS TO STUDENTS, and Mr. Gerald C. Horsley [*F.*] read a CRITICISM OF THE DESIGNS AND DRAWINGS submitted for the Prizes and Studentships for the current year.

On the motion of Sir Henry Miers, D.Sc., F.R.S., Principal of London University, seconded by Sir Alfred Keogh, K.C.B., Rector of the London College of Science and Technology, a vote of thanks to the President and Mr. Horsley was carried by acclamation and briefly responded to by the President.

The Presentation of Prizes was made by the President in accordance with the Deed of Award, and the Travelling Students were introduced, as follows:—

INSTITUTE SILVER MEDAL (ESSAYS) AND TWENTY-FIVE GUINEAS.
The Medal and cheque for £26 5*s.* to Mr. T. Harold Hughes.

INSTITUTE SILVER MEDAL (MEASURED DRAWINGS) AND TEN GUINEAS.
The Medal and cheque for £10 10*s.* to Mr. A. E. Maxwell.
Certificate of Hon. Mention to Mr. A. B. Allen (represented by Mr. Noël H. Leaver).
Certificate of Hon. Mention to Mr. Walter M. Keesey.

SOANE MEDALLION AND £100.
Certificate of Hon. Mention to Mr. William Friskin (awarded also £50 under conditions as to travel).
Certificate of Hon. Mention to Mr. Piet de Jong (awarded also £50 under conditions as to travel).
Certificate of Hon. Mention to Mr. C. A. Harding.
Certificate of Hon. Mention to Mr. Bertram Lisle.

OWEN JONES STUDENTSHIP (£100).
Certificate and cheque for £50 (being first instalment) to Mr. Noël H. Leaver as winner of the Studentship.

PUGIN STUDENTSHIP.
Mr. James Macgregor introduced as the winner of the Studentship.
Certificate of Hon. Mention to Mr. C. Peake Anderson.
Certificate of Hon. Mention to Mr. W. J. P. Jones (not present).
Certificate of Hon. Mention to Mr. J. R. Leathart.
Certificate of Hon. Mention to Mr. R. Norman Mackellar (represented by Mr. A. T. Scott).

TITE CERTIFICATE AND £30.
Certificate to Mr. Louis de Soissons as winner of the Prize.
Certificate of Hon. Mention to Mr. Thomas H. Chalkley.

ARTHUR CATES PRIZE (FORTY GUINEAS).
Cheque for £42 to Mr. J. B. F. Cowper as winner of the Prize.

GRISSELL GOLD MEDAL AND TEN GUINEAS.
Gold Medal and cheque for Ten Guineas to Mr. T. Braddock as winner of the Prize.

GODWIN BURSARY (£65).
Mr. Geoffry Lucas introduced as holder of the Bursary.

ASHPITEL PRIZE.
Books value £10 to Mr. P. D. Hepworth (not present), winner of the Prize.

PUGIN STUDENTSHIP 1911.
Medal and cheque for £40 to Mr. J. B. F. Cowper, Pugin Student 1911.

The proceedings then closed and the Meeting separated at 9.10 p.m.

Books Received.

Architecture: an Introduction to the History and Theory of the Art of Building. By W. R. Lethaby. Sm. 8o. Lond. 1912. Price 1*s.* net, cloth; 2*s.* 6*d.* net, leather gilt. Williams & Norgate.

Pompeian Decorations. Illustrated by a Series of Coloured Drawings reproduced by Three-colour Process and by many Pencil Drawings reproduced in half-tone. Accompanied by a Descriptive Text. By R. A. Briggs [*F.*], Soane Medallist. Fo. Lond. 1912. 25*s.* net. B. T. Batsford, 94 High Holborn.

Jacobean Architecture and the Work of Inigo Jones in the Earlier Style. With 14 plates and 4 appendices. By Arthur T. Bolton [*F.*], author of "Examples of Mosaic Paving," "The Dome as the Basis of an Architectural System," &c. Fo. Limited edition. Price 1*s.* net, from the Author, 28 Victoria Street, S.W.

Elizabethan Interiors. By C. J. Charles. Fo. Lond. and New York. 1912. Price 42*s.* net. George Newnes Limited, Southampton Street, Strand, W.C.

Romanesque Architecture in France. Edited, and with an Introduction, by Dr. Julius Baum. 4o. Lond. 1912. Price 25*s.* net. William Heinemann.

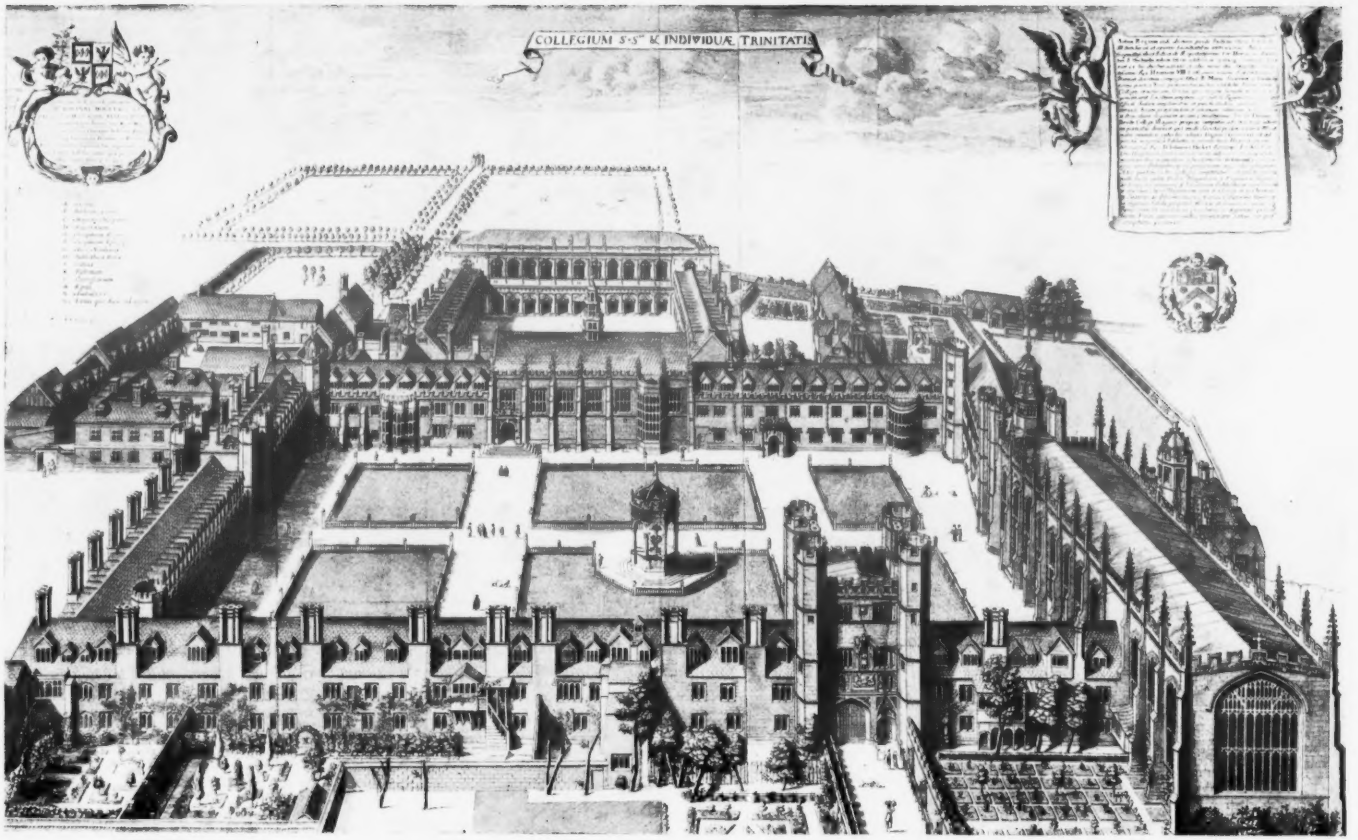
The Construction of Lombard and Gothic Vaults. By Arthur Kingsley Porter. 4o. New Haven, U.S.A., and Lond. 1911. Price 8*s.* 6*d.* net. Henry Frowde, Oxford University Press.

Spons' Architects' and Builders' Pocket Book Memorandum Section. Also Price Book and Diary. 2 vols. 5*s.* net. E. & F. N. Spon, Ltd., 57 Haymarket.

Builders' Quantities. By Horace M. Lewis, Associate Institution of Municipal and County Engineers. Sm. 8o. Lond. and New York, 1911. Price 1*s.* 6*d.* net. E. & F. N. Spon, Ltd., 57 Haymarket.

Excavation of the Roman Forts at Castleshaw. By Samuel Andrew, and Major William Lees, V.D., J.P. Second Interim Report, prepared by F. A. Bruton, M.A. With notes on the Pottery by James Curle, F.S.A. 8o. 1911. University Press, Manchester.

Annual Report on Architectural Work in India for the Year 1910–1911. By the Officiating Consulting Architect to the Government of India. Fo. Calcutta, 1911. Superintendent Government Printing, India.



TRINITY COLLEGE, CAMBRIDGE. From Loggan's *Cantabrigia Illustrata*.